TWENTY-EIGHT PAGES.

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ELSIE JANIS.

THE MATINEE GIRL

TO meet Clara Morris is to imbibe every-day, worth-while philosophy. Miss Morris is a professional. It has even been claimed that she is the original optimist.

"To appreciate life one must nearly lose it," she said. "Having been near to death we learn to be grateful that we are alive and know that it is blessed just to live. Wisdom is living in the present. So many live in the past or the future. To be happy one must live and enjoy in the present. The greatest joy in life is to have work and to be able to do it. The heartbreak of the world is to have work and not the ability to do it."

"Having been near to death we learn to be grateful that we are alive and know that it is blessed just to be alive." It might have been the text of the sermonette, or perhaps we should call it the motif of the pæan, to which Eva Davenport's friends listened when she emerged from the hospital a lighter but not a sadder woman. At her apartment, 163 West Eightieth Street, she gathered them about her last week and chanted her praise of Roosevelt Hospital and the ten weeks of her sojourn there. Here is her homily on "Life Seen Through Hospital Windows":

"Dearly beloved, I can only give you a faint idea of the loving gratitude I feel toward that God blessed hospital. I wish I were a multimillionaire and I would add a million to their endowment fund and build a beautiful home for the nurses. As it is I know where my first week's salary will go. I went to the hospital reluctantly, but I left with regret.

"When I went to the hospital I knew that I was in a dying condition. When we get so near to the Valley of the Shadow the mind becomes wonderfully clear. This inner knowledge told me that I was in the hands of a great surgeon and bade all fear leave me; and when the awful moment came to say 'goodbye' to my dear ones the inner light made me perfectly calm, which I believe helped them to bear the dreadful suspense. Although I had prepared for death I wanted to live, and though I was at peace with all mankind my only thought at that supreme time was of my own flesh and blood—my mother, my child, and my husband. As the last thought of departing consciousness was of them, so it was at the instant of the return of consciousness. I begged to see my husband and daughter, and against all hospital rules and to preserve the peace of the institution the physician in charge permitted me to have my way and let them see for themselves that I was conscious.

"For a few days I don't believe I thought of anything. If the sane mind ever becomes a total blank mine was. Then I became gradually conscious that my room was a veritable bower of flowers, and in this beautiful way I mentally reviewed many dear friendships. Each vase of flowers started a train of thought. The one from Maude Adams took me back to the time when she first came East, a young, shy, but very lovely girl. That from Charlie Bigelow made me think of the funny scenes we had played together in Papa's Wife. Then the roses from dear little Edna Wallace Hopper, who though ill herself didn't forget me, conjured up memories of The Silver Slipper—days which brought back Sam Barnard and dear old Snits Edwards. Then came trooping by Jeff De Angelis, Joe Herbert, and half a dozen other comrades. I spent days and days looking at the flowers and thinking jolly thoughts. What a tonic those thoughts were!

"All this time I was being cared for and watched with almost superhuman wisdom by my doctor and those intelligent, cultured young nurses. Where do doctors learn to modulate their voices so beautifully and to always greet one so cheerily? Dr. Taylor's, 'And how is Miss Davenport this morning?' always made me feel that I was really much better. I had a serious relapse, but was never allowed to suspect it. I watched the doctor's face narrowly, but it always told me good news; so I promptly rallied. There are some great actors in Roosevelt Hospital.

"My nurse always had her own way without once ruffling me. She would beam on me and say, 'Now, dear, don't you want to do such or such a thing?' Of course I didn't, but I caught myself beaming back and saying, 'Why, certainly, nursie.' And for ten weeks those dear, wonderful people cared for me in this lovely, hypnotic way of theirs.

"The hospital night gowns you are obliged to wear are excruciating sights, fastened behind. Mine never fastened, I am so slim, but I got a laugh from the front row at the foot of my bed by faintly demanding the frilled cap and cob pipe that belong with such a garment.

"Looking from my window on the right was the Sloane Maternity Hospital, opposite a splendid new school, the morgue and ambulance house, and on the corner a saloon. One of my visitors said I could see from there almost all of the seven ages, even the beverage. I came to learn that so many are cured of their ills at Roosevelt and the majority for sweet charity's sake that I no longer shuddered at the sound of the ambulance gong, but wished it Godspeed on its errand of mercy.

"While at the hospital I had a comical yet pathetic meeting with Colonel E. A. Braden. He had been thrown from his carriage and nearly killed. Before he left the hospital he called on me. He came to my room limping and assisted by a nurse, and I (second childhood) approached him, pushing a chair in front of me. What a contrast with our robustness in the Yankee Consul days!

"Like most persons through sheer ignorance I dreaded the hospital environment and refused to go until my condition became desperate. I learned two lessons at Roosevelt: If it be our fate to be terribly ill let us by all means go to the hospital, where we may be treated by great physicians, aided by every device known to medical science and perfect nursing. The second lesson is that it is of great aid in sickness or health to be cheerful and resigned."

In the smaller New England towns Henry Clay Barnabee is literally limping his way through a comic opera, Cloverdale, if memory serves. It was only a few months ago that the venerable comedian went to the small Puritan village where he was born to play, and instead shared in the general breaking up of the company. A sheriff chose that stand to serve an attachment. It was a tragic homecoming for the aged comedian, who fared forth next day with a smile on his lips, but an ache in his heart.

The coming Summer will, if kindly, anxious rumor may be credited, find Mr. Barnabee penniless. Why in the chill Winter of his seventies should this old Bostonian, who has made his thousands laugh, be left to weep alone?

American players and American audiences have saved foreign artists from penury. Shall our native actors be forgotten?

Roland Carter, who twelve years ago came to May Irwin's company as a chorus man, is now playing her leads. No, dear correspondents, once in the chorus is not always in the chorus.

Benjamin Chapin has essayed a daring feat in reproducing on the stage the personality of one of the martyred Presidents. He has named his play Lincoln, and himself plays the role of the awkward, great-hearted, big-brained war President. The scenes are all in the White House and the War Department, and Secretary of War Stanton is galvanized by Francis McGinn, and Major-General Hooker by David R. Young. The effectiveness of the last act is due to the recital by the war President of his dream in which he had seen himself lying in state in the Capitol, and his anticipation of the play which he is to see that night at Ford's Theatre. As he slowly dons his coat and hat and gives his arm with awkward chivalry to Mrs. Lincoln (Maud Granger) and goes to the carriage which is to convey him to the theatre the curtain falls. It rises to the mental vision upon the tragedy of the theatre-box in Washington.

Howard Estabrook's name and face bring forth no recollections, although I have tried interestedly to summon them. But his work as Claxton Maddern, the wealthy student and friend of Tom Brown, in Brown of Harvard, is peculiarly pleasing. Mr. Estabrook has few lines and has little else to do than look the young thoroughbred, but he makes the role quietly effective, and if not quite unforgettable it is distinctly rememberable. Arthur Shaw's "Tubby" Anderson is so Adean a role that we should have liked more of it.

Ralph Kellard, stage-manager of The Eternal City, was addressed by a "props" who had been staring through the peepholes of a theatre curtain at Atlanta.

"That's a fine house out front," he observed. "Good one last night, too."

"Yes? Who played here last night?"

"I dunno; can't seem to remember; but it was some wind show."

The manager of the house explained. "Suzanne Santje in Sowing the Wind."

THE MATINEE GIRL.

ELSIE JANIS.

Elsie Janis, whose real name is Elsie Bierbower, is a full-fledged star at sixteen—not a road star but a Broadway favorite, the recognized feature and support of her company. Without Elsie Janis The Vanderbilt Cup would have been empty indeed, but her girlish presence suffices to fill it to the brim with charm and merriment.

Elsie Janis, who appeared for years on the vaudeville stage doing wonderful imitations as "Little Elsie," will be just seventeen on March 16. When a child of about ten years she already had an established reputation as a stock actress, having appeared with the Neill company of Cincinnati as Cain in The Charity Ball, and also in The Ensign, East Lynne, and The Galley Slave. On Christmas, 1898, she appeared before President and Mrs. McKinley at the White House. Born in Columbus, Ohio, her early efforts were naturally confined to the Middle West. Her first musical comedy role was in The Belle of New York; during the Summer of 1904 she appeared in The Little Duchess, taking the title part originally played by Anna Held; the following Winter she returned to vaudeville.

Last Summer Miss Janis made one of the greatest metropolitan sensations on record, giving her imitations as part of the performance at the roof-garden of the New York Theatre, known as Wistaria Grove. Before assuming her present role in The Vanderbilt Cup she again appeared on the road as The Little Duchess. Though her astounding success may be largely due to the fascinating grace and youth of her personality—she has neither a trace of the sophisticated manner usually acquired by child performers nor an atom of self-consciousness—she has an art which should outlive her girlhood and win for her a mature reputation in the years to come.

FIRE PANIC QUELLED.

Roselle Knott, playing When Knighthood Was in Flower, quelled an incipient panic at Dowling's Theatre, Logansport, Ind., on March 5, by a display of remarkable coolness. Fire in a commission warehouse next door to the theatre filled the house with smoke, and the audience was beginning to become excited when Miss Knott stepped down to the footlights and assured the people that the theatre was in no danger. At the close of the act the audience was dismissed, while hurried preparations were being made to move the scenery and properties. Miss Knott collapsed after the curtain went down, although she had appeared entirely undisturbed while on the stage. She even made the change of costume required during the act, in a dressing-room filled with smoke.

THE BERLIN STAGE.

Hauptmann's Latest Play—Counselor Scheimpf—The Rescue.

(*Special Correspondence of The Mirror.*)

BERLIN, Feb. 20.

In his latest work, Und Pippa Tanzt (And Pippa Dances), Gerhart Hauptmann has created a worthy companion piece to The Sunken Bell. Like visions from Fairyland, the play unfolds itself. One is carried far, far away from the humdrum of every-day life to a sphere where beauty and poetry hold sway. The real and the unreal are mingled as they were in The Sunken Bell, the human characters are all symbolical in what they say and represent, but their charm is upon us—we see and hear in self-forgetful fascination.

Among the glassblowers who have brought their beautiful art from far-off Bohemia Pippa lives, dainty and frail, her soul emblematic of the fire which the glassblowers require. Old Huhn, the demon of "glass in the rough," adores her with every fibre of his being. His nature cries for her's as a soul does for salvation. By force he gains possession of her and carries her off to his tumbled-down cottage. But she fears and abhors him. Her love is given to Michel, a humble young glassblower, whose wanderings through the world bring him in contact with Pippa. He is filled with dreams about a far-off country where golden steps lead up to crystal palaces, where the sun shines and Spring reigns the year round. Pippa agrees to go with him—the long, laborious journey over the mountains. Together they climb upward, upward! But the icy breath of Winter is upon the mountains; it chills the blood of Michel, anon so fiery—it chills him to the bone. Overcome by exhaustion, he sinks down upon a bank of snow by the wayside. But Pippa, the dancing spirit of fire, manages to reach the cottage of the wise old Wann, the hermit, who knows the language of the stars, who can foretell the future and is possessed of magic power. He yields to Pippa's pleading to save the man she loves, and gives her a magic gondola which is to carry Michel in safety to the land of his dreams, the city of his visions in the far-off Southland. But Pippa cannot go with him; formed as it were of the purest crystal, her fragile nature can exist only in its native element. The sun for which Michel yearns would be fatal to her. Her lover must depart without her. Old Huhn, whose nature, however distantly, resembles hers, coaxes her to dance. She yields, is carried away with the fascination of motion, of beautiful rhythm; but in the midst of it she collapses, her spirit takes its flight and Pippa's dance is over—forever.

This is a poetic interpretation of Hauptmann's play, but it gives only a faint idea of the many beauties it contains.

Still, it is doubtful if Pippa will be appreciated by the public. The audience which assisted at the first representation at the Lessing Theatre was evidently not sure of itself. The applause was not strong enough to drown occasional signs of disapprobation, which only served to call forth more energetic applause, to be again succeeded by louder hisses. Be the verdict of the public as it may, it will not alter the fact that from an artistic standpoint Hauptmann's Pippa must be pronounced the masterpiece of the present season.

The former director of the Burg Theatre, Max Burckhardt, has had his latest play, Rath Schrimpf (Counselor Schrimpf), produced at the Lessing Theatre. The play bill was a novelty of its kind, for outside of the leading character mentioned above none of the personages were put down by name, being simply introduced as "An actress, a privy counselor with honest blue eyes, a chief of the district with a Polish accent, etc." True to this meagre sketch of their individuality they were all types of the professions they represented. Rath Schrimpf stood out among them as a man of flesh and blood, endowed with ideals that he tries to carry out single-handed against a clique of Government employees, slaves to the red tape system. The point at issue is very trivial. In a certain town in Bohemia a German brewery is to be constructed, but the necessary building permit is refused on the plea that the enterprise will only serve to increase the race hatred between the two nations. Rath Schrimpf exerts all his energies to secure the permit, but he is "butting against a stone wall" and succumbs in the end. The workings of the system of bureaucracy, the types of Government officials cringing before their superiors, but overbearing toward subordinates, are very cleverly depicted; but the play as a whole proved rather uninteresting. The leading roles were in the hands of Emanuel Reicher and Else Lehmann, who did conscientious work that was appreciated by the audience. Irene Triesch as "an actress" and Bassermann as "the fashionable dandy" also deserve to be mentioned.

Baroness Bertha von Suttner is working on the dramatization of her famous novel, "Waffen Nieder!" ("Down with the Weapons!"), in collaboration with Robert Onerung. For her indefatigable exertions in behalf of universal peace the Baroness, it may be remembered, was a recipient of a Nobel prize.

The best-known work of Gustav Frausslus, "Jhan Uhl," has also been turned into a drama and will probably be produced at the Raimund Theatre, in Vienna.

It has been announced that Hans Richter will direct the first performances of the Ring des Nibelungen at the Bayreuther Festspiele of the coming season, to be followed by Siegfried Wagner for the second. Tristan will be given under the direction of Felix Motti, while Hofkapellmeister Muck has been selected to direct Parsifal. Frau Schumann-Heink will sing the parts of Erda and Waltraute.

Speaking of Wagner brings to mind the death recently of Rosa Milde, who enjoyed the distinction of having been the first artiste to sing Elsa in Lohengrin. She died at Weimar at the age of seventy-eight years.

Another noted Wagner singer died recently at Leipzig, Otto Scheiper, leading baritone at the Stadt Theatre, with which he had been connected since 1876. He was not only one of the finest baritones on the German stage but also an excellent actor, and his loss will be keenly felt.

Felix Philippi's new play, Der Helfer (The Rescuer), has been performed for the first time at the Burg Theatre, which is synonymous with saying that it saw the light of day under the most favorable auspices. Such names as Sonnenthal as Senator Oddendorp, Retty as Beate, Frau Wilbranat as the Senator's wife, Devrient in the title-role and Grinning as Consul Peterson are in themselves sufficient to spell success. It goes without saying that such an ensemble is above reproach and that nothing was left undone by the management in the way of finely mounting the play.

But the play itself—there's the rub.

It opens well. Senator Oddendorp, a man of the highest integrity; his superficial, fond-of-society wife; a spendthrift son, and Beate, his ultra-up-to-date daughter, form a most interesting family circle. A mere introduction to them suffices to inspire one with the belief that there will be "something doing" before long, and there is. Beate, whose name spells caprice, is gifted with a most vivacious nature, to which she gives free rein, safe in her determination never to marry. She consequently sees no harm in paying friendly calls on the multi-millionaire Steinharter, who keeps up a luxurious bachelor establishment. Unfortunately the gentleman cannot return her attentions, as Papa Senator has such a prejudice against the manner in which his riches were acquired that he will not admit Steinharter as a guest to his home.

But misfortunes overtake the Senator. He is on the verge of financial ruin and fate wills it—nay, it is only Philippi's doings—that none of his many friends can assist him. He is driven (by Philippi) to turn to the man he despises, Steinharter! He, only he, can become "the rescuer." Hardly has the Senator placed himself in the power of this man when he is apprised by a friend of his daughter's escapade. A cyclonic scene all around is the natural result, which bids fair to be grand when Steinharter and Beate spoil it all, the former by offering to marry the girl and the latter by accepting the proposal. She throws her vow "not to marry" to the winds when informed that her father is a ruined man—that in fact "papa, dear papa, will have to sell his automobile."

But the Senator was not alone in suffering a "come down"—such was the verdict of the audience.

GERMANICUS.

REFLECTIONS.

Richard C. Kay, a young violinist, who went to Europe two years ago and met with success, has been missing from his London home since Nov. 28 last.

Sidney R. Ellis has arranged for the annual appearance of Al H. Wilson in New York in a new play each year. The play for next season will be Metz in the Alps. It will be given a spectacular production.

Harry Hill has been transferred from Gay New York to The Smart Set company as manager.

Eleanor Robson has decided to revive Unleavened Bread as a part of her repertoire at the Liberty Theatre next season. Leo Ditrichstein, who made the original dramatization of the novel, is to revise the play.

The opera of Madame Butterfly, recently purchased by Henry W. Savage for production in English, will be given by his English grand opera company at the Garden Theatre next October.

John C. Fisher has arranged for an eight weeks' season of Summer opera at Young's Pier Theatre, Atlantic City. Among the revivals will be Fiorodora, The Silver Slipper, The Medal and the Maid, The Geisha, and San Toy.

The Popular Amusement Company, of Canton, O., recently incorporated under the laws of Ohio by Arthur E. Herbst, and Drs. H. W. and Harry March, will put out next season a repertoire organization which they have named The Americans. Mr. Herbst has been with Thomas McCready and William Watson for several seasons, and the Drs. March are well known as theatrical men, Dr. Harry having been a Washington critic and press agent for many years. Principals for the company are already engaged and the band and orchestra are being filled rapidly.

Arrangements have been partially completed whereby Bradlee Martin, now featured as Charles Wilde, the insurance agent, in The Factory Girl, will be starred next season in a character called General Debility, a musical comedy, by James Phelan.

The Hoyt Comedy company has been accused of pirating The Squawman under the title A Texas Ranger. Representatives of Liebler and Company brought suit against the company, but withdrew it when the company surrendered the manuscript and agreed not to present the play again.

Alice Walker and May Anderson while playing in Washington, D. C., with In Old Kentucky were guests of the commander-in-chief of the Grand Army of the Republic, James A. Tanner, and family.

John W. Vogel, the minstrel manager, will sail for Europe early in the Summer to close a deal with L. R. Butler, who is the chief mover in the revival of minstrelsy in London, England. Mr. Butler was for many years manager for the Moore & Burgess Minstrels at the St. James Hall, in London.

Ola Humphrey, who closed recently with The Prodigal Son, will play Ruth Jordan in James K. Hackett's company, presenting The Little Gray Lady.

Charlotte Lambert is now playing Mrs. Mulholland in The Duke of Killicrankie, having succeeded Rose Coghlan in the part.

Edward S. Abeles has been selected to star in Frederick W. Thompson's dramatization of Brewster's Millions next season. This will be the first dramatic production to be made by Thompson and Dundy.

Stella Campbell, the daughter of Mrs. Pat Campbell, is expected to make her dramatic debut next Autumn. She is now studying in Beerbohm Tree's Stage Academy.

Pinero's play, His House in Order, is scheduled as the opening attraction at the Lyceum Theatre next Fall.

Dallas Welford, who plays the title-role in Mr. Hopkinson, has signed a five-year contract to appear under James K. Hackett's management. He will be kept in the present piece for two years and then appear in a new comedy by R. C. Carton.

W. A. Brady has accepted for early production Sydney Rosenfeld's comedy, The Optimist. Rehearsals began last Thursday.

The Airship, with Frank Cushman in charge, will start on tour in April. Mr. Cushman expects to play a season to the Coast and then a Summer season there. Next October he proposes to have a minstrel company in Baltimore, where he will open a new theatre.

Phœbe Loubet, who has been playing the trolley conductor in the burlesque at Joe Weber's Music Hall, was married on March 5 to Rufus H. King, a son of the late Rufus H. King, who was a wealthy banker in Albany. Rev. Henry M. Warren, the hotel chaplain, performed the ceremony.

A son was born to Mr. and Mrs. Philip Ryley on March 6. Mrs. Ryley was Daisy Leighton, one of the real original sextette in Florodora.

President and Mrs. Roosevelt attended the performance of Before and After at the Belasco Theatre, Washington, on March 5.

Thomas Jefferson in Rip Van Winkle and The Cricket on the Hearth will play an extended engagement in New York city next Fall.

Florence Roberts will begin her New York engagement in The Strength of the Weak on April 2.

Fitzgerald Murphy, who is spending the Winter in Phœnix, Ariz., has just completed a four-act Russian military melodrama entitled The Red Doom.

Mrs. Ed J. Heron (Gertrude Roberts) has recently purchased the estate known as "Riverview," on the Merrimac River, near Sanford, Me., for a Summer home.

On account of the enforcement of the law against children appearing on the stage in Chicago, Mrs. Harry Squires played the child role in When London Sleeps at the Criterion and Alhambra theatres, Chicago, during the last two weeks.

Charles Gibson, a Boston author, gave a reading from his works at the Waldorf-Astoria on March 6.

Henry V. Esmond and Eva Moore have been engaged for leading parts in the new Barrie play to be produced in London this Spring.

The sixth performance of the season by the Progressive Stage Society will be given at Berkeley Lyceum Theatre on Saturday, March 17. The plays will be The Brotherhood of Man and Poor People, each in one act, and written by Julius Hopp, and The Choice of Princess Dainty, a comedy in one act by Ashley Miller. On March 20 performances will be given under the recently organized Theatre of Labor.

George Fawcett, who is now appearing in The Squaw Man, has concluded arrangements whereby he will be at the head of a stock company at the Belasco Theatre, Pittsburgh, next Summer.

Damon Lyon has resigned from When Knighthood Was in Flower.

Herman Perlet, leader of the orchestra at the Lyric Theatre, was taken ill last Wednesday and was unable to play at the matinee or evening performance.

While in New Orleans during Mardi Gras week Janet Priest was the guest of the Very Rev. and Mrs. Charles L. Wells at the deanery of Christ Church Cathedral. At Vicksburg she was entertained by Harris Dickson, author of "She That Hesitates."

AT THE THEATRES

To be reviewed next week:

THE BROTHERHOOD OF MEN.....Berkeley Lyceum.
POOR PEOPLE.....Berkeley Lyceum.

Daly's—The Embassy Ball.

Comedy in three acts, by Augustus Thomas. Produced March 5.

Captain, The Honorable Hawarden-Kellie, Lawrance D'Orsay
Senator Bender of Oregon ..... George Clarke
Thomas Jarrett ..... Forrest Robinson
John Wetherell ..... Walter Hitchcock
Eugene Lewis ..... Harold Heaton
Daniel ..... George Grimes
Bellboy ..... William Pickens
Madge Bender ..... Miriam Nesbitt
Mrs. Bender ..... Marion Barney
Emily Jarrett ..... Rose Hubbard
Mrs. Ewing Wetherell ..... Ida Darling
Mandy ..... Anna Whitaker

Captain the Honorable Hawarden-Kellie, played by Lawrance D'Orsay, is cousin-germane to Lord Cardington, *alias* Montgomery Putnam, also played by Lawrance D'Orsay. The Embassy Ball is equally close kin to The Earl of Pawtucket, though less well developed than the older member of the family. In other words, Mr. D'Orsay appears as an exaggerated representation of himself in a play built along the same lines as his former successful vehicle, but less spontaneous and less entertaining. The piece shows too plainly the efforts of the playwright to rejuvenate a previous failure. Frequent bright flashes illumine the first and second acts and now and then there is a flicker in the third, but a dearth of dramatic material cannot be counterbalanced by even a large supply of epigram, and a series of amusing incidents is not necessarily a play.

Small love stories complicate the plot beyond the possibility of analysis. Captain the Honorable Hawarden-Kellie is an attaché of the British embassy at Washington and subject to the will of a wealthy aunt who has ordered him to marry before he is forty if he hopes to share in her wealth. A former fiancée in England, the Lady Mary, has rejected him because his elder brother, a viscount, has not an incurable disease and because she held documentary evidence against the captain. The captain proposes to Emily Jarrett, with Emily's father's consent, and is accepted on the condition that he may become engaged to some one he loves if he discovers that person in time. Miss Jarrett is a short story writer who finds her material among her friends, and at the time of the engagement is at work on a story of a girl who accepts a man she does not love. While in Paris Miss Jarrett and the captain had unwittingly signed a marriage license under the impression that they were securing a bicycle permit. Only Miss Jarrett had signed the name of Madge Bender, an art student and daughter of Senator Bender, from Oregon. The captain had not recognized Miss Jarrett at that time, because she wore a veil with remarkably large black spots on it. One of the spots made it appear that she had lost a front tooth and another completely eclipsed one eye. The captain had also met Miss Bender in Paris but had not learned her name. He confessed to feeling a peculiar nervousness in her company. Miss Bender arrives in Washington as a guest of Miss Jarrett, and the captain discovers her as his fate.

But the unfortunate marriage license bobs up in Miss Bender's possession. She accuses the captain of playing a disagreeable joke on her, but at last partially accepts his explanation and his proposal, after she has learned the nature of his engagement to Miss Jarrett. Senator Bender, however, has received the impression that the captain has been flirting with the second Mrs. Bender, Madge's stepmother. He accuses Mrs. B. of having signed the troublesome marriage license, the captain of being engaged to a score of women, and his daughter of unfilial conduct. Mrs. Bender leaves her husband, and the captain is sent away by Madge to find the person who really signed the license. Finally Miss Jarrett confesses that she is guilty and that she has used the incident in her latest volume of stories. The captain is completely forgiven by Miss Bender and accepted with small grace by her father. Miss Jarrett makes happy a young diplomat who has been proposing frequently for her hand, and Miss Jarrett's father is captured by the widowed aunt of Miss Jarrett's fiancée.

Mr. D'Orsay in the role of the captain has the same drawl, the same mental density, the same good-nature that made him so funny in The Earl of Pawtucket. He gives the same delight to his audience by his expressions of slowly dawning comprehension, his inability to see himself as the butt of the jokes, his acceptance of unpleasant situations as a necessary part of existence. Miriam Nesbitt plays Madge Bender pleasantly, though hardly in the spirit of farcical comedy. Marion Barney is excellent as Mrs. Bender, Rose Hubbard plays the trouble-causing Emily Jarrett skillfully, and Ida Darling is good as Mrs. Ewing Wetherell.

George Clarke in the role of Senator Bender gives an altogether delightful portrayal of a pepery-tempered, good-hearted Western Congressman. Forrest Robinson makes the most of the humorous lines given to the character of Mr. Jarrett, the practical joker. Walter Hitchcock as John Wetherell and Harold Heaton as Eugene Lewis play two rather disagreeable juvenile roles without seeming to care to make them more agreeable. Anna Whitaker, who plays Mandy, George Grimes as Daniel, and William Pickens as the bell boy are genuine negroes and play their roles much better than burnt-corked white actors could do them.

Criterion—The Mountain Climber.

Farce in three acts, by C. Kraatz and M. Neal. Produced March 6.

Montague Sibsey ..... Francis Wilson
Samuel Midgham ..... Joseph Allen
Dr. Charles Midgham ..... George S. Spencer
Arthur Lydbrook ..... William Lewers
Sidney Ketton ..... Sidney Rice
Watson Frimley ..... Grant Mitchell
Oscar Rheinthaler ..... Joseph Brennan
Sepp Rheinthaler ..... Harrison Armstrong
Toni ..... Herbert Marion
Otto Jones ..... Augustin Duncan
First Deputy ..... Charles J. Greene
Second Deputy ..... Walter Dickenson
Mrs. Montague Sibsey ..... May Robson
Alice ..... Edith Barker
Betty ..... Ellen Mortimer
Lena ..... Angela Keir
Mary ..... Elsa Garrett

The Mountain Climber, having ascended far above the clouds by virtue of a certain originality and clever mechanism is basking in the unobstructed sunlight of a Broadway success. This farce created a sensation a year ago at the Irving Place Theatre, where it was presented under the title of Der Hochtourist, and though it has been "gagged" and otherwise altered to fit the grotesque personality of Francis Wilson most of the original fun is left. When audiences laugh so immoderately it is not a fit occasion for the reviewer to become hypercritical; on the contrary, he should be disposed to show a certain indulgence to the merrymakers. There are several features of the production that might, not altogether unjustly, be treated to a dose of sarcasm Kraatz and Neal have constructed their piece with obviously laborious effort, and though some of the dialogue is witty many of the puns are inexcusable. The originality of the second act is the redeeming feature of The Mountain Climber, considered strictly as a piece of playwriting; and, after all, this originality is sufficient to warrant commendation.

Montague Sibsey, a man of rather less than ordinary mentality and rather more than ordinary appreciation of what farce characters always regard as a good time, had the misfortune to be matrimonially allied to the widow of a famous author. Posing as a theatrical manager, he had indulged himself amply in the recreations of Paris, where, according to his own account, he "jumped from jag to jag." While residing in Bohemia he cribbed long passages from a book on Alpine climbing and sent them home as descriptions of his own intrepid feats. In the first act he returned home, to be greeted by his wife and stepdaughters as a hero, to find that Mrs. Sibsey had collected those stolen epistles and published them, to be interviewed by the representative of an outdoor magazine, to be photographed by another journalistic gentleman, to be hailed by the Alpine Society as author and explorer, and even to meet, in his own London home, the two guides whose names he had been rash enough to mention. The farcical terrors, trials and tribulations of the supposed heropoet are too evident to be detailed; naturally he tried to buy up the entire edition of that book, as all such characters have done in that hoary situation since the subsiding of the flood. The Alpine Society, after awarding him a medal the size of an alarm clock, announced that he had been chosen to make a perilous ascent which theretofore had never been successfully achieved. During the second act, which introduces excellent mountain scenery, he accomplished the hazardous task by going peacefully to bed and hiring the guides—who acted as his willing confederates for a compensation—to do it for him. Previous to the ascent he had an interesting argument with the real author of his glowing letters, a man whom he had formerly known in Paris and who, fortunately for Mr. Sibsey, was desperately enamored of Betty, the younger stepdaughter. When Mr. Sibsey, in his nightgown, appeared on the balcony the assembled crowd ingenuously regarded the sight as an optical illusion. In the third and last act the hero bribed both young men to eternal secrecy by handing over his stepdaughters with well-feigned reluctance, and made sure of his enviable reputation by allowing himself to be persuaded by a hysterical wife never again to go clambering up inaccessible peaks. It will be noted that the fun of The Mountain Climber did not depend on the customary host of inextricable complications—which is largely to its credit.

No doubt is possible as to the laughable personality of Francis Wilson, yet it is certainly fair to question his abilities as a legitimate actor. Mr. Wilson refuses even to meet a character half way; he knows that certain gestures, certain poses of his humorous legs and comical body, certain broad expressions of his quaint physiognomy are sure to provoke laughter, and he has no intention of abandoning them or attempting to abandon them for a mere matter of impersonation. He strikes clownish attitudes, he plays chess with the furniture, he falls prone on the sofa, he crawls under the table, he makes strange noises. Perhaps his best legitimate asset is his wonderfully contagious laugh. He did not play Montague Sibsey, but simply Francis Wilson in Sibsey situations. As a matter of course, no one can play Mr. Wilson with such infectious good spirit as Francis himself. May Robson as Mrs. Montague Sibsey had a difficult undertaking in being selected to play opposite so erratically "eccentric" a comedian; to afford him proper support her method also had to be of elastic dimensions, and she is to be complimented on having gone so far without ever having overstepped the boundaries. Edith Barker did a splendid piece of refined comedy acting as Alice, the elder daughter, but received more conventional assistance from George Spenser than was afforded Ellen Mortimer, as the younger sister, by William Sewers. Mr. Sewers is a fine actor; he has a delightful presence and an admirable sincerity. His love scene with Betty was almost perfect as a romantic episode. Angela Kier, as the jealous little peasant in pantaloons, was exceptionally "fetching," though her part had been seriously cut down; Elsa Garrett was eminently satisfactory as the maid. Both guides were well done, especially the son by Harrison Armstrong, whose adoration of Alice furnished him with an opportunity for some remarkable character comedy. Joseph Allen was the heartiest kind of a jolly old fellow in the part of Samuel Midgham, and the reporter was a good species of farce characterization. The minor characters were all acted to fairly good purpose. The play closed with a drop being let down, through the windows of which the Sibseys and their friends were seen receiving an imaginary serenade from the Alpine Society. The vogue for showing people through the apertures of a drop curtain still seems to take the public fancy.

American—Chinatown Charlie.

Melodrama in four acts and seventeen scenes, by Owen Davis. Produced March 5.

Charles Jackson ..... Guy Leslie Lewis
Buck Harris ..... Jack E. Miltern
John Rudolph ..... Edward M. Locke
Frank Reardon ..... Herbert K. Betts
Ling Toy ..... Henry Brown
Louie Lofts ..... Harrison Greene
Murphy ..... W. E. Browning
Sergeant Taylor ..... James P. Brady
Stumpy ..... Frank Brady
Charlie Lee ..... Thomas Collins
Willis ..... Walter Mackie
Annie Gordon ..... Flora Browning
Maggie Malloy ..... Edith Browning
Crazy Kate ..... Katherine Parker
Nell Blinks ..... Ethel Brady
Belle Grey ..... Kate Stewart
Grace White ..... Sadie Stewart
Maude Jerome ..... Gladys Stewart
Alice Dugan ..... Annie Stewart
Sadie Friend ..... Ethel Monroe
Martha ..... Kitty Brady
Kate Murphy ..... Florence Sullivan
Lola Marsh ..... Marie De Campi

Al. H. Woods' latest melodrama venture is an odd combination of novel incidents and timeworn plot. A rich uncle, good and bad nephews, honest girl and adventuress "lady," the pursuit of the good by the bad during four acts and sixteen scenes, and the triumph of the good in the seventeenth are at present rather jumbled together in a disconnected story that will probably become more coherent as the play grows older. There are thrills enough to supply three melodramas. Nearly every scene closes with a pistol shot and an opportune arrival. The heroine is rescued at frequent intervals, the hero imprisoned and released several times, the low comedy Jew is constantly in trouble and the detective "does his duty" according to the law of melodramas. Monday night the gallery whistled and shouted itself into silence before the final scene.

The play opens with Charles Jackson, "Chinatown Charlie, opium fiend," about ready to choose between the river and one last dream in the opium joint. Annie Gordon, one of a slumming party, becomes interested in him and gets his promise to quit opium and liquor. But Buck Harris, Charlie's wicked cousin, and Lola March, a poolroom proprietress, conspire to keep the boy from reform, hoping, by making him remain addicted to the drug, to so influence the rich uncle to make Buck his sole heir. Annie saves Charlie from drugged whiskey and drugged tea in a Chinese restaurant, and then has herself employed as telegraph operator in the woman's poolroom. She overhears Buck and Lola planning to put stolen marked bills in Charlie's pocket, so as to have him accused of robbing the rich uncle. She is unable to warn the young man, and when the poolroom is raided Charlie is arrested on the charge of theft. At the police station Annie's story serves to free him.

Charlie then begins to study telegraphy under Annie's teaching, and together they secure a position at a station in Long Branch. In the meantime Buck and Lola are trying to get rid of the boy and the girl. Several schemes to kidnap Annie and kill Charlie are foiled by the timely arrival of one or more of the comedy characters. Finally, at the Long Branch telegraph station, Annie is chloroformed and carried away, and Charlie is shot by Buck. But Charlie is able to telegraph by tapping on a water pitcher and warn the detective, who has arrived without excuse. Buck and the detective engage in an excellent fight, and Charlie rouses himself sufficient to shoot Buck when the detective is being worsted. Annie is made a prisoner in an opium den, to which the detective, Charlie and the comedy Jew go in search of her. The girls of the athletic club come to the rescue, and form a living bridge from the roof of the opium joint to the roof of Mrs. Malloy's tenement. Annie crosses the bridge and is saved—again. But the villains still pursue her. Charlie meets his uncle in the subway station at Times Square. The uncle says unpleasant things about Annie, and Charlie resents them. While he and the uncle are quarreling Buck stabs the old man in the back and Charlie is arrested for murder. Immediately afterward Buck and Lola throw Annie in front of an express train, but she is rescued just in time by the Irish policeman. At the police station, shown in the next two scenes, Charlie is permitted to escape after he has put on Annie's skirt and cape. He has gone to seek Buck. So has the detective. They find him, but fail to capture him. Then Charlie goes to the athletic club, where Annie seems to be instructor, and gives the girls a few boxing lessons. Buck and Lola arrive, attempt again to kill Charlie and Annie, but are foiled, this time permanently, for a well-directed pistol shot kills Buck, and a pair of handcuffs encircles Lola's wrists. It is to be presumed that Charlie receives the uncle's fortune and marries the girl.

One scene, not relative to the story, shows the stage of a Bowery vaudeville theatre, and affords an opportunity for several specialties. At the close of this scene several policemen come down the aisles of the theatre and attempt to arrest Buck and Lola, who offer to shoot the first one who tries to reach the stage. The other sensational scenes are fairly well managed, except the subway train, which is not particularly realistic. After the author has made the necessary revisions of plot and has shortened the dialogue considerably the play will probably add an appreciable amount to Mr. Woods' income. A commendable feature is the absence of vulgarity and freedom from any immoral suggestion.

The cast averages a little above the usual rank of the cheap melodramas. Guy L. Lewis as Charlie occasionally does some extremely good acting, though he does not keep closely to the character of the opium fiend in the first act. He assumed the role on March 3 with but thirty-six hours' study, and deserves much credit for his work. Marie De Campi as the adventuress is well suited to such characters and plays the part agreeably. She appears in several handsome gowns, rather unsuited to street wear and apparently objects to hats when out of doors. Flora Browning is satisfactory as Annie Gordon, and Edith Browning is very good in the role of Mrs. Molloy, the Irishwoman. Jack E. Miltern is sufficiently villainous as Buck Harris, and Herbert K. Betts makes a good detective. Harrison Green as Louie Lofts is genuinely funny, and W. E. Browning as Murphy, the Irish policeman, understands the meaning of a comedy character. The smaller roles are all satisfactorily filled. Clever specialties are offered by the Stewarts, acrobatic dancers; the Brownings in humorous songs; the Bradys in a clever exhibition of bag punching, and Harrison Greene in a short monologue.

This week—Bedford's Hope.

Third Avenue—The Old Clothes Man.

Comedy-melodrama in four acts, by James Kyrie MacCurdy.

Geoffrey Ward ..... Joseph Sullivan
Simon Strauss ..... Will R. Goodall
Terry ..... Herbert Wilson
Jasper Jones, Lewis Strauss ..... Cameron Clemens
Captain Tetlow ..... Harry Cooper
Crooked Jimmy White ..... Van Murrel
Bookie ..... Leroy Depoy
Referee ..... Jackson Woodward
Bill Aarrack ..... John Vila
Rachel Levi ..... Cora Armin
Gypsy Nell ..... Kate Woods Fiske
Mame ..... Morretto Craig
Ragged Mag ..... Estella Adams
Susie Mooney ..... Miss Fiske
DannyDougherty, "Kid" Sharkey ..... By Themselves
Solomon Levi ..... James Kyrie MacCurdy

Old Clothes Men are no longer novelties upon the stage, either in vaudeville, melodrama or more legitimate productions; but the situations in which Solomon Levi and his Hebraic brethren may be placed during the tortuous twistings of a complicated plot are by no means exhausted, as is evidenced by this latest variety of melodramatic Hebrew comedy. It is not an exceptional production, even in its own limited class, save that our friend here appears in a pugilistic capacity, happening to possess the secret of a "Yiddish twist," which, like a shot from a rifled gun, penetrates all the "guards" known to the defensive positions of the "manly art." Though not a professional fighter, except as he is obliged to eject dissatisfied customers from his shop, he is a terrible amateur of something more than the thirty-third degree. When, in the last act, the "kid" is drugged by the opposing second, Solomon himself enters the ring and does execution as instantaneous and conclusive as the traditional thunderbolt of Jove. And it would have taken a patent thunderbolt, too, to have hurled that six-foot villain over the ropes at a single explosion! The reviewer, not being an acrobat himself, would like to learn precisely how that huge specimen of dastardly humanity managed to tumble over the ropes and dispose himself at full length on the other side, unaided by the nightly ministrations of an osteopathic physician.

The plot is divided into four acts and eight scenes, besides a certain amount of moving scenery in the form of a detail from the Salvation Army. Simon Strauss, millionaire and miser, is murdered—for what is melodrama without a prefatory homicide?—by Geoffrey Ward, adventurer and prize fighter, who has contrived to imprison Lewis Strauss, heir to the millions, in the typical stage opium den. This same Mr. Ward, in his character as the root of all evil, had pretended to marry Rachel Levi, daughter of Solomon Levi, the dealer in cast-off clothing. Lewis Strauss had a double and, in the clothing establishment, this double was stabbed to death by a gypsy fortune-teller, who mistook him for the genuine article. Solomon, being a cousin of the elder Strauss, straightway found himself a millionaire—a situation that furnished an opportunity for conventional comedy. By the assistance of Rachel, who was "the Saint of the Bowery" in spite of her Old Testament persuasion, Lewis escaped from the opium "joint"; drawing a revolver, bareheaded, he marched that villain way up to Madison Square Park, where the Salvation Army chanced to be holding forth, and had the Captain unite the heroine and the villain in legal matrimony. Rachel, accompanied by her father, went to the barracks; while the old man knelt, thanking the Lord for sending back his child a wedded wife, the villain entered in a humor best described by the slang expression of "chesty." The little Yiddisher man knocked Mr. Ward out of the window with that "twist" already described; then, to the immense satisfaction of the audience, proceeded to finish his prayer just where he had left off. In the third act the old clothes man humbly promised to return all the property to Lewis Strauss, refusing to accept any favors from the son of a father whom he had detested. In the first scene of the fourth act Lewis proposed to marry Rachel, who had obtained a divorce, thus setting matters to rights for the righteous children of Israel. In the last scene Solomon won three thousand dollars by himself taking the place of his clerk, "The Kid," in the ring, after the said "Kid" had been "doped." Before this event, as a preliminary, two professional fighters—Danny Dougherty and "Kid" Sharkey—indulged in three rounds of exhibition sparring.

James MacCurdy is a clever Hebrew comedian; he is funny when he asks an angry customer whether he expects, at that price, to find his coat full of canary birds instead of moths; he is humorously uncomfortable in full dress; he is amusing while he "keeps the kettle boiling" for the captain of the Salvationists; there was real sympathy in his treatment of Rachel, and there was sterling manhood in his moments of defiance. He does not belong in the ranks of strictly high-grade artists, but he is thoroughly competent for his self-created stellar role. Cora Armin was effectively simple and not in the least melodramatic as Rachel; Morretto Craig made a capital type of East Side girl; Kate Fiske did all that was required in her brief appearance as Gypsy Nell, driving her dagger home with a hearty good-will; Estella Adams had little to do as Ragged Mag; Miss Fiske in her second character of the cook was not as laughable as many of the Irish comediennes seen in secondary houses. Joseph Sullivan as the brutal Geoffrey Ward was a stalwart villain of the most deadly breed; Simon Strauss was a miser doomed never to lead in the celestial choir; Herbert Wilson gave a conservative and unusually accurate picture of a Bowery "Kid," not at all like the customary burlesques, and Harry Cooper, though certainly not inspired, made an acceptable appearance in Salvation garb. Cameron Clemens, as Lewis Strauss and his double, was the regular hero of such concoctions, only a trifle less so. In short, the Old Clothes Man was noticeable for two things—an absence of scenic devices and a lack of obnoxiously melodramatic posing and declamation.

This week—Child Slaves of New York.

Empire—Student Performance.

Senior students of the American Academy of Dramatic Arts gave their seventh and final matinée performance at the Empire Theatre on Thursday afternoon, March 8, presenting The Uhlan, a drama of the Franco-Prussian War, in five acts, by Tolma Dorian, translated from the French by Owen Gwent. The audience was naturally the largest of the season, and, in spite of the gloomy atmosphere of the play—a fearful, Gallic exposition of the horrors of war—the production was satisfactory, if not materially better than several of the preceding performances. In this case the scholars were confronted with roles exacting serious emotional effort such as would prove a strain on the more experienced capabilities of tried professionals. The wonder is not that some few individuals were scarcely equal to the tasks imposed upon them, but that the effect in its entirety was so genuinely forceful. The Uhlan was produced under the stage direction of Charles Jehlinger, whose most successful work appears always to be along the lines of modern realistic tragedy. The cast was as follows:

Hermann Richstal ..... Joseph M. Bergin
Pere Pascal ..... George K. Rolands
Francois Landreau ..... Archie Rosamond
Colonel of the Uhlans ..... Frank Lusk
Uhlan Lieutenants ..... Edward G. Longman, William T. Levis.
Marie ..... Frances Hare
Raynette ..... Florence Huntington
Mere Genevieve ..... Esther Miller
Madame Richstal ..... Mariposa Leigh
Leonet ..... Suzanne Rowe
Alphonsine ..... Lillian Newman

If to be gruesome is to be artistic, then The Uhlan is a triumph for the author; but certain kinds of horror are as much tricks of the trade as certain kinds of low comedy, and the butchery of old men and children and a couple of innocent women is not in itself a dramatic achievement. The slaughter was admirably arranged and interspersed with such an abundance of psychologic dialogue that it almost attained the distinction of becoming real tragedy—perhaps it would have seemed like real tragedy to a more bloodthirsty critic. It is not a war play as war plays are commonly classified; its obvious purpose is to teach the advantages of peace in the light of a terrible contrast. "War is hell," said General Sherman, who is considered a competent authority. According to Tola Dorian war is something a little bit worse—something which must be nameless. Had the final scene, in which a Uhlan officer and five peasants were shot—the audience did not see the firing but heard the report, which was quite sufficient—been acted as was the famous prison scene in Robespierre it would have been no less heartrending than that fearful episode from the Sardou drama.

It is hardly necessary to state that the scene was laid in Alsace. The first act was merely introductory, showing the betrothal of Marie, a young Frenchwoman, to Hermann Richstal, of German parentage and instincts. The young people were happy and the old people rejoiced to think that such a union of nationalities was possible, scoffing at the idea of another conflict between the two countries. Francois appeared upon the scene as a disappointed suitor. The scene closed very effectively when cries outside were heard announcing the declaration of war. In the second act Hermann, setting love of country before everything, departed to enter the German army; in the third act Francois, who had enlisted with the French, returned with the cross of the Legion of Honor to compensate him for the loss of his right arm and a wound in the leg. The real tragedy, the desolation of Marie, who had become an outcast among her own people because of her fidelity to her German lover, now began to assume psychologic proportions. Hermann returned to the little town as a major in the army of the enemy, having sought this particular post in order to be in a position to protect his old friends from the violence of the soldiers. In his own words, a river of blood separated him from Marie, his military life had hardened him, and he no longer loved her in the old way, a poor recompense for her courageous affection. However, more of the old love remained than he understood at the moment. In the first scene of the fourth act, the day on which Paris surrendered, two drunken lieutenants of the Uhlans murdered Marie and the servant of Madame Richstal, a Breton woman who insisted on crying "Vive la France!" at this most inopportune moment—at least, they murdered the servant and inflicted a mortal wound on the girl. In the latter portion of this same act, or, more correctly, while the curtain was down to divide the two scenes, Pere Pascal, an old soldier of the Empire, shot and killed the two German officers. Hermann entered to announce that five villagers must be shot as a point of military justice unless the real culprit were delivered in the morning. In the last act the five were shot in spite of the fact that the old man appeared and wished to shoulder the whole blame himself; Hermann was shot into the bargain for saying to his colonel revolutionary things about the cruel injustice of military law. Among the condemned, who were chosen by lot, were the wounded Francois and little Leonet, who stoutly declared he would take the place of his sick brother. The reviewer had all but forgotten to add that the valiant Pere Pascal was one of the five, by virtue of his own confession, which for some mysterious reason did not serve to release the others. Marie, who had managed to rise from her death-bed, was on hand to say a pathetic and philosophic farewell to her betrothed, who was just one step nearer eternity than she. The total mortality was appalling; of the seven male characters nominated on the programme six met violent deaths during the action of the piece. One woman had been slain outright; another was on the verge of dying when the curtain fell and the death volley sounded. Two or three "extras" had also been sacrificed. Madame Richstal, the old German woman, who contrived to die a natural death before pandemonium broke loose, was surely to be congratulated on her escape.

The most satisfactory piece of acting was unquestionably done by George K. Rolands as the aged and patriotic Pere Pascal, as bitterly eager to avenge the wrong done Marie as he had been to denounce her fidelity to the German soldier. Joseph Bergin wrestled with the part of Hermann to very good purpose; he has a splendid voice, but he should take more care in such long and trying speeches, full of speculation and reflection, not to become monotonous in his delivery. He was more to the purpose as the soldier than in the character of romantic lover. Archie Rosamond, who appeared as Francois, had an unfortunate lack of stage presence for a man about to graduate; yet the emotion of the last two acts led him to unexpected bursts of genuine acting. Frances Hare had a difficult role as Marie—a role scarcely suited to a woman of such normal, placid dignity. In some of the more violent scenes she appeared to be deficient in vitality; strangely enough, she was at her best in those scenes which would have been the most impossible for the average pupil—the passages of subdued and restrained feeling, especially at the conclusion of the play. Miss Leigh was a more lifelike and individual old woman than Miss Miller, though both parts were well taken, making the allowance for the difficulty of asking young women to assume all the characteristics of old age. Suzanne Rowe made the most attractive kind of a little boy; there could never have been a doubt about her sex, but the impersonation was none the less captivating for that—in fact, it was just so much the more delightful. It was a dramatic boy, too; not a mere piece of mummery. Lillian Newman was almost equally fascinating as Alphonsine, the little girl of the plot—about the only character in it who, up to the last mo-

(Continued on page 16.)

IN OTHER CITIES.

SAN FRANCISCO.

At the Grand Opera House Feb. 25-6 the Pollards appeared in The Belle of New York, and the evening and matinee performances especially were crowded. Little Daphne Pollard made the hit of the performance, and repeated her success of two seasons ago. Jack Pollard is doing better work, and the other little ones are an even performance. The stage setting and the costumes were bright, new and attractive. They stay only this week. Next week, The Sleeping Beauty and the Beast will hold the boards. In the cast is Barney Bernard, who has the role of the German Maid.

The sensation of the week was the engagement of Florence Roberts and co. at the Columbia 25-6 in her new play by Alice M. Smith, The Strength of the Weak. The play caused considerable discussion. Some critics called it immoral, while others said it teaches much good. Nevertheless, the houses have been crowded at every performance, and for next week seats are in great demand. Miss Roberts has broadened her art since her last appearance here, and her voice is one of her principal charms. Eugene Ormonde as the lover has a role well suited to his abilities. His work is excellent. Max Figman in a German role gives finished performances. Harry S. Northrup and James Wilson do good work. Ruth Allen as the athletic girl made a great hit. The stage settings are beautiful and elaborate. Next week, second week of The Strength of the Weak.

At the Alhambra 25-6 The Fatal Wedding was the big drawing card. Next week Hershall Mayall will appear in Hamlet. Miss Rankin will have the role of Ophelia, and Edward Emery will play Laertes.

The Girl with the Green Eyes was a good attraction at the Alcazar 25-6. The performance was complete in every detail, and nothing was lacking to make it an artistic success. Charles Waldron appeared to advantage as John Austin. Miss Evelyn as the green-eyed Jinny did the best work of her career. Louise Bronnell as Ruth Chester gave a delightful performance. Young Glendenning as the muchly married brother pleased. Miss Bond had a small role, and deserves mention. John Maher, Adele Belgarde, Eleanor Haber, Lolita Robinson, Helen Wilson, and Diana Argall make the best of their roles. Next week, The Little Princess.

At the Majestic 25-6 The Proud Prince was given to crowded houses, with Amelia Gardner and Franklyn Underwood in the leading roles. Frank Underwood was a good King. Robert of Sicily, was convincing as the court jester, and shows careful study. Miss Gardner was charming in the role of the noble daughter of the executioner, and Marie Gordon, quite a late addition to the co., was the King's favorite, Lycabetta. The rest of the cast did well. The play will go all next week.

At the Tivoli 25-6 The Isle of Spice is doing a record business, and the old patrons of this popular playhouse are coming back to make it as successful as ever. Gilbert Gregory, the new comedian, gets a laugh a minute. Miss Kirwin is the dainty soubrette. Next week Bert Bradley, a new Australian tenor, will be heard in the role of Lieutenant Katchall. George Lask's stage-management is doing much to make this production a success. Next week, third week of The Isle of Spice.

At the California The Baltimore Beauties 25-6 are doing a good business. Their sketches, A Scotch Highball and A Busy Night, are exceptionally funny, and the famous Zarrow Trio are great attractions. Next week, The High School Girls.

At the Tivoli Sunday afternoon Madame Gadski, assisted by Frank La Forge, gave a delightful song recital to a crowded house.

Frederick Warde will give four lectures on Shakespeare and his Plays at Lyric Hall 7-10.

Raoul Pugno comes to the Lyric Hall next week.

Jan Kubelik gives one matinee performance at the Tivoli Opera House 21. OSCAR SIDNEY FRANK.

NEW ORLEANS.

Richard Carle and a large and competent co. appeared in The Mayor of Tokio at the Tulane Theatre 4-10. Sothern and Marlowe 11-17.

The Baldwin-Melville Stock co. at the Lyric Theatre presented On the Frontier 4-10 to its usual big business. The occasion served to introduce Violet Barney, the new leading woman, who replaces Thais Magrane, who in turn goes to Cleveland, O. Though in the principal role Miss Barney was not afforded much opportunity. She will be seen to better advantage in subsequent productions. Theodore Gamble, the leading man of the co., did the bulk of the work and did it well. Giunio Socola and T. B. Findlay did good character work, and Gus Forbes, Helen Ray, Ozra Waldron, and Emilie Melville were prominent in the cast. The play seemed to please. The House of Mystery 11-17.

At the Grand Opera House the stock co. presented Camille 4-10, with Alice Treat Hunt in the title-role and Lester Lonergan as Armand Duval. Miss Hunt replaces Laura Nelson Hall, who by reason of a misunderstanding with the management has severed her connection with the co. Miss Hunt has been seen here before in the role of Camille and repeated her success. En passant it may be of interest to note that Alice Treat Hunt is the accomplished wife of Mr. Lonergan and both are now playing leads at this house, Mortimer Snow was a good Count de Varville, and Julia Booth, Cora Witherspoon, and Frank Sylvester gave splendid support. Parsifal 11-17.

Laura Nelson Hall, who has achieved such success at the Grand Opera House, severed her connection with the co. 3. It appears that Miss Hall, who has contributed largely to the success of the co. at this house, has been ill for some time, resulting from the strenuous work she done during the season, and feeling that a rest was necessary she requested of the management a one-week leave of absence with pay, which upon being refused Miss Hall tendered her resignation, which was accepted.

A fair co., headed by Tim Murphy and Dorothy Sherrod, appeared at the Crescent Theatre in A Texas Steer 4-10. Billy B. Van 11-17.

At the Greenwall Theatre The Casino Girl, a co. infinitely superior to some of its predecessors, held the boards 4-10. Tim Healy does an Irish comedy character well, and Lew Hearn a German role capitally. Mary Beaugard, Dale Wilson, and Grace Foster are the singing leads and are entertaining. Several clever specialty features are introduced and the performance is worth seeing. Attendance good. The Gay Masqueraders 11-17.

At the French Opera House Mireille was the bill matinee 5 and Le Petit Duc at night 5. Mignon 6. Rigoletto 8. Faust 10.

Notwithstanding the Lenten season is with us there is no perceptible falling off in the attendance at the theatres and all are playing to good houses.

Sarah Bernhardt is billed to appear here at the Greenwall Theatre for one week in repertoire, beginning 19. The advance sale of seats is so far satisfactory. J. MARSHALL QUINTERO.

LOUISVILLE.

Sousa and his Band gave two concerts at Macauley's Sunday, 4, filling the house on each occasion. An exceptionally well selected programme was rendered and encores were liberal. D. C. Whitney's co. in The Isle of Spice occupied the same house 5-7 to excellent business. Herbert Cawthorne, Sam Mylie, Charles Purcell, Susie Forester, Mattie Martz, and Lillian Gorman were prominent.

The College Widow will finish the week to assured large business, as the advance sale indicates. Olga Nethersole comes 12 in The Labyrinth and Sapho, and will be followed 15-17 by Grace George in The Marriage of William Ashe.

At the Masonic week 5 Charles E. Grapewin, with Anna Chance, featured in George V. Hobart's farce-comedy, It's Up to You, John Henry, drew crowded houses. Elfie Fay will follow in The Belle of Avenue A.

The Irish actor, Barney Gilmore, filled the week of 4 at the Avenue to large business in A Rocky Road to Dublin, the star scoring heavily in his songs and harp solos. The Factory Girl is underlined for week of 11.

Roller skating fever has attacked Louisville in its most virulent form, there being no less than four rinks running at full blast and rumors of others to open.

Alice Dovey, of The Land of Nod co., whose illness was mentioned in last letter, is gradually recovering from the serious attack of typhoid from which she has been suffering.

The costume Mardi Gras Carnival Ball, given by the local Lodge of Elks at their commodious home, was a success in every way. There was a large number in attendance and the costumes elaborate. Grand Exalted Ruler R. W. Brown was conspicuous among the revelers.

An echo from the Zudie Harris-Walter Damrosch Concert, recently given at Macauley's, comes in the shape of a fine inflicted by the Judge of the City Court upon the Louisville music firm who distributed their descriptive programme illustrating Miss Harris' compositions in defiance of an injunction issued.

Colonel John D. Hopkins, together with A. C. Stuver, who were recently here conferring relative to improvements at Fontaine Ferry Park, are again visitors in the city, completing arrangements in the direction already commenced.

In a recent interview with Colonel James B. Camp, ex-City Treasurer of Louisville and successful purveyor of amusements for Louisville people, mysteriously referred to a sensational enterprise he had in view looking to elaborate open air entertainment for Louisvillians during the coming Summer. This genial gentleman knows his public, has the courage of his convictions and the necessary capital to carry out anything of the kind he may undertake.

CHARLES D. CLARKE.

DETROIT.

Olga Nethersole played a week's engagement at Detroit Opera House, ending 3, in a repertoire embracing The Labyrinth, Sapho, Carmen, and Camille. Miss Nethersole's appearance here after an absence of many years in the three last named plays created considerable interest and the attendance at every performance was extraordinarily large, especially at the Wednesday matinee, when Sapho was the attraction.

Wright Lorimer in The Shepherd King is attracting large audiences at Detroit Opera House. Herbert Kelcey and Effie Shannon 12-14. Robert Mantell 15-17.

The Woman in the Case is having a revival at the Lyceum Theatre 4-10 by Wagenhals and Kemper's special co. The present production loses nothing by comparison with the original, and the players one and all are quite equal to the demands made upon them. Thomas Coffin Cooke, well known in this city from his work with the Vaughan Glaser Stock co., which operated at this house last season, as the lawyer made his usual good impression. Dorothy Crane handled the mother-in-law, Mrs. Hughes, in a happy vein. Albert Brown was Julian Roife and handled it well. Edward Orr was happily cast as Jimmy O'Neill, Louis Klauffsky as Mr. Cullington, and W. Kirke Allen as Walters. Other in the co. were Margaret Bennett as Hope Latham, Grace St. Claire, and Mary Flowers, a Detroit girl, who made a decidedly good impression as Louise Mane. Al. H. Wilson in The German Gypsy next at this house.

The Whitney habitues have a chance this week to applaud a genuine war play in Marching Through Georgia. On the Bridge at Midnight will be next offering at this house.

An interesting revival of The Octoroon by the Livingstone co. at the Lafayette Theatre week Feb. 25-3 did good business. The patronage is steadily on the increase at this house and with few exceptions the offerings presented have fully justified the interest. The most praiseworthy effort of the group was that of Frank Readick as Salem Scudder, whose performance was a most enjoyable one. Rodney Rancous had little opportunity to distinguish himself as Wah-no-tee. Lida Merab as Zoe was fairly successful. Emma Lou Griffen did splendidly as Paul. Jack Hawkins was Pete; Walter Poulter, George Peyton; Millie Freeman, Jennie Calef; Coletta Power, Dora Sunnyside; Clyde Benson, Jacob McCloskey, and Andrew Waldron, Colonel Poindexter.

The Holy City is the attraction at the Lafayette Theatre 4-10 and is proving interesting to large audiences. The Deemster is next booking here.

A. FRANCIS.

MILWAUKEE.

The Gingerbread Man drew a large opening house at the Davidson 4, and as a light spectacular production gave entire satisfaction. Very pretty scenery and costumes, a fine chorus and an excellent co. did wonders for the performance, Russ Snow being a host in himself. Gus Weinberg, always a strong and welcome favorite in Milwaukee, scored the principal hit, his characterization of a rather barren role being exceedingly clever. Nellie Lynch was delightful, and Helen Bertram greatly strengthened the cast. The Pink Hussar 8-10. Robert B. Mantell 12-14.

Thomas E. Shea in repertoire drew crowded houses at the Bijou 4, his opening bill being The Bells. Mr. Shea is pleasing large audiences at each performance, and is capably supported. He is also presenting during the week Dr. Jekyll and Mr. Hyde, Othello, Cardinal Richelieu, and Napoleon the Great. The Ninety and Nine 11-17.

At the Alhambra Paul Jones delighted a capacity audience 4. A well balanced co., headed by Rose Cecilia Shay, gave a satifactory performance of the opera, Miss Shay being enthusiastically applauded. Excellent renditions were given by George Sydenhauer and Dan Young. A good chorus and pretty costumes were utilized to advantage. Fantasma 11-17.

A very pleasant event occurred at the Pabst 4, when the German Stock co. presented Bruder Martin for the benefit of Ludwig Kreiss, probably the most popular player in Manager Wachsner's co. It was the celebration of the fifteenth anniversary of Herr Kreiss' connection with the co., and the beneficiary was overwhelmed with gifts, bouquets and applause.

Raoul Pugno, the French pianist, drew a good sized audience at the Pabst 6, and scored a very decided artistic success. Bertha Galland in Sweet Kitty Bellairs 8-10. Sousa's Band 12.

The Ross Stock co. drew a packed house 4 at Bahn Fred Hall in A Rube in the City. Charles Ross and Harry Ellis did good work, and Edward Mokelke offered an exceptionally clever interpretation of the heavy role. Virginia Ray scored a hit, and Elsie Kempf showed talent. Beulah Archer offered a vocal specialty that won numerous well earned encores, and Ralleno, a clever magician, mystified and delighted his auditors by his skillful tricks.

Shubert Theatre dark.

CLAUDE L. N. NORRIE.

COLUMBUS.

On Saturday, 3, the Empire Theatre passed into the hands of George C. Urlin, who owns the land upon which the theatre was built and who was also interested heavily in the house. It was freely predicted that when the house was offered for sale at the Court House that there would be other bidders; the report proved erroneous, however, and Mr. Urlin secured the property as the highest bidder. The amount paid for the playhouse will be about $50,000. Mr. Urlin has not as yet decided what the future of the theatre will be, but will close the stock season on March 10. Several offers have been received from firms prominent in the theatrical world for the rental of the theatre, but for ten days at least nothing definite will be done.

For the last week of the season the stock co. are playing Jim the Penman and are doing very nicely with it. Frank Camp is, of course, playing the title part and is excellent. Miss Taply is remiss in her lines and does not look the part. Mr. Deming and Miss Lasche did clever work. Mary Horne Morrison was very good in a grateful part.

The various members of the stock co. who will be thrown out of work through the closing have for the most part already formed their plans for the future. Mr. Alpfel, the stage-manager, has two offers to undertake stage direction and it is probable that he will accept one of them. Mr. Camp and Mr. Deming both go to Cleveland, where they join the Vaughan Glaser co., playing at the Colonial. Freda Lasche will return to Milwaukee, her home city, for several weeks, after which she leaves for another stock engagement. Miss Lasche is sweet and winsome and has scored a greater success than that of any ingenue who has ever played in Columbus. Various other members of the closing co. are not as yet ready to make their plans known.

Entire week of 5 Rose Melville and her co. in Sis Hopkins filled the Grand to capacity. So great has been the demand for seats that Manager Prosser has been asked to extend the engagement into the coming week, which is an event almost unprecedented at the Grand.

Business at both the Great Southern and High Street has been good. J. R. HAGUE.

SALT LAKE CITY.

Patrons of the Salt Lake Theatre had a taste of the sword and Gainsborough hat drama during the past week, three nights and matinee. Paul Gilmore, who has merited public favor here and who is now surrounded by an excellent co., presented Captain Debonnaire to houses good to packed. Audiences were well pleased and curtain calls were unusually frequent. Marie Pettes and Adelaide Fitz Allen shared honors with the star. Co. generally well balanced and good. Costumes and scenery very good. Orpheus Club, with Madame Lydia Sterling and Glen Hall, 5. Damon and Pythias 6.

At the Grand Georgia Harper increased her popularity, where, supported by a good co., she presented Magda the first half of the week and Niobe the latter half. Joseph Detrick, Harriet Browne, Isabel MacDonald, Frank Howard, and William Marion were good. The two latter introduce a clever song and dance specialty between the acts. Miss Harper and her co. will remain another week.

At the Lyric Miner's Bohemians, with Andy Gardner and Ida Nicolai as headliners, pleased large houses all the week. Following them the Yankee Doodle Girls opened 3 to a packed house, presenting a humorous sketch entitled Misfitable Insurance, in which George Guhl, Jack Magee, Frank Murphy, Anna Yale, Sadie Huested, and Francine La Marche were popular. Of the specialty performers the Baker troupe of trick bicyclers were extremely clever. Etta Victoria was good in contortion acts.

Funeral services over Walter S. Moss, late manager of the Lyric Theatre, were held March 4, under the auspices of the Odd Fellows, after which the body was shipped to Oregon for burial.

William Guiney, who has been associated with Manager Moss and who is a thorough showman, has been appointed manager of the Lyric and the business will proceed without a break. Mr. Guiney is well known in Boston, where he was for a number of years connected with the Boston Theatre. Later he was at the Alcazar, in Brooklyn, from which place he came to Utah for his health, which is much improved.

C. E. JOHNSON.

INDIANAPOLIS.

The Land of Nod, seen here earlier in the season, is playing a return engagement at English's 6, 7, with practically the same co., and is proving as popular as when seen here before. Chauncey Olcott in Edmund Burke 8. Elks' Minstrel Show (local) 12, 13. Louis James 16, 17.

Tracked Around the World, with Georgie Mack in the leading part, opened to capacity business at the Park 1-3. Julia Morton, who is well remembered here because of her good work with the Fielding Stock co. at this house last spring, plays the part of Babe Folly, and was well received. Arizona, seen here for the first time at popular prices, delighted large audiences at the same house 5-7. A capable co. included Hapley Holmes, Edwin Farrel, Charles E. Graham, John Drury, Clarence Heritaz, Avis Lobdell, and others. Why Girls Leave Home 8-10. The Rays in Down the Pike 12-17.

A large audience was present at the closing concert of the Indianapolis Philharmonic season at English's 3. Christian Frederick Martens, baritone, of this city, as soloist, was enthusiastically received.

Dr. Ludwig Fulda, the German playwright and lecturer, lectured on Schiller and the New Generation in German at the German House 5. A social hour followed, and later an elaborate supper in his honor, at which about two hundred were present, was served in the cafe.

The Kneisel Quartette will give a concert at Caleb Mills Hall, Shortridge High School, 20.

Ellis Levey, the young Indianapolis violinist, will be heard in a concert at Caleb Mills Hall 14. Lillian Adam, soprano; Hugh McGibeny, violinist, will be on the programme, with Mrs. S. L. Kiser as accompanist. The concert is arranged to raise a fund to be used in defraying Levey's expenses abroad. He expects to study in Europe for four years.

Louis Weslyn Jones, press representative of the Grand, has written a new song, called "The Point of View," for Frederick Hallen and Mollie Fuller, which they will introduce in their vaudeville act.

Wallace Munro, representing Louis James, is in the city for a short time. PEARL KIRKWOOD.

MONTREAL.

Lillian Blauvelt opened at His Majesty's 5 in The Rose of the Alhambra to fair business. The Little Gray Lady 12-17.

Kolb and Dill gave an exceedingly clever entertainment at the Academy with their musical comedy, I. O. U. The two stars and Ben Dillon form about as amusing a trio as one can very well imagine. W. Cross as the Walking Delegate and Francis Leib as the Proprietor of a Circus, both did good work. Ann K. Williams as the Circus Rider and Charlotte Vidot as the Maori Maid are deserving of praise. The staging of the piece was excellent. The opening night, 5, at the Academy was the anniversary of Messrs. Kolb and Dill's original opening in 'Frisco a year ago; since then they hold the enviable record of fifty-two consecutive weeks from California to Boston. In Gay New York 12-17.

The Girl of the Streets at the Francais 5-10 proved to be a melodrama rather above the average, and capably acted. Edith Gerry as Kit spoiled an otherwise excellent performance by an unnatural style of elocution. Martin A. Somers did good work as the villain, Don Green. Amelia Barton was a satisfactory Nell. Blanche Holt did a clever double as Maria Perkins and Mother Green. How Hearts Are Broken 12-17.

At the Nouveautes Les Erreurs de Marriage, a comedy in three acts, by Bisson, was the bill. It is well written, bright and amusing, and, as usual, capitally acted. Next season the co. which controls the Nouveautes expects to build a new theatre on or near the present site.

Le Petit Jacques, an interesting emotional drama, is the bill at the National.

The Chimes of Normandy is being done with success at the Bijou, with M. Dane as Gaspard, and Madame Samson as Germaine.

The Brigadiers, with Ed Haynes featured as the Wise Guy, holds the boards at the Royal.

Eva Vincent, one of the brightest stock favorites Montreal ever had, returns to us with The Little Gray Lady 12, and will undoubtedly receive a warm welcome from her many friends.

W. A. TREMAYNE.

BUFFALO.

Herbert Kelcey and Effie Shannon attracted fair sized audiences to the Star 5-7, offering a new comedy, The Lightning Conductor, which was well received. Henrietta Crosman in a beautiful production of As You Like It was the attraction at the Star 8-10 to fair business.

Henry E. Dixey with Carlotta Nilson and an excellent co., presented The Man on the Box 8-10 at the Lyceum to capacity business, which was justly deserved, as this vehicle proved to be the best comedy seen here this season, and Mr. Dixey was extremely amusing in the name part. Miss Nilson was seen to much better advantage than on her last appearance here in Letty.

A revival of The Black Crook was put on at the Teck week 5 to satisfactory business.

We have had many thrilling melodramas at the Academy, but Tracked Around the World, which played this house week 5, easily carries off the honors. The co. was good, including Mrs. Wood, a well-known favorite here.

The Automobile Show attracted large and fashionable audiences to Convention Hall week 5.

Taggert's Temple Theatre opened very auspiciously 5 to capacity. We have every reason to believe that this new house, situated on the east side of the city, will prosper, as Mr. Taggert offers an exceptionally well balanced vaudeville programme at popular prices.

The "pop" concerts on Sunday nights at both the Teck and Academy do big business.

Mr. and Mrs. Claude Wood, of Tracked Around the World co., were entertained at several functions during their stay.

Arrangements have been completed whereby Timothy Sullivan has secured the property at Washington and Mohawk Streets for the erection of a new theatre.

Justin Paige, of the International School of Acting, is rehearsing his pupils in Marco Spada for presentation immediately after Lent.

John Fernlocker, of Rudolph and Adolph co., called during the past week and reports excellent business. Mr. Fernlocker has several offers under consideration for next season, but will probably sign for Texas co.

P. T. O'CONNOR.

TORONTO.

Henrietta Crosman's delightful portrayal of Rosalind in her production of As You Like It has attracted large audiences to the Princess 5-7. Herbert Kelcey and Effie Shannon, long favorites here, gave their up-to-date comedy, The Lightning Conductor, at the Princess 8-10. Wright Loring in The Shepherd King 12-17.

The catchy lyrics and nonsensical fun of In New York Town, at the Grand 5-10, have insured good attendance and well pleased auditors at this popular-price playhouse. Pretty Peggy 12-17.

How Hearts Are Broken gave the patrons of the Majestic 5-10 their weekly allowance of thrills, emotions and sensations. Tracked Around the World 12-17.

Rev. J. B. Silcox, preaching at Bond Street Congregational Church 11 on "The Possibilities of the Modern Theatre," took a rather broader view of his subject than would the generality of local clergymen. He admitted that many plays were pure and uplifting. The principal fault the speaker had to find with the modern stage was that it was managed for gain. A syndicate of New York men decided what plays should be presented before the people of this city, and as money was their sole object it mattered nothing to them how objectionable some of the plays might be.

It is possible that the Dominion Parliament will be immediately asked to pass legislation that will put the theatrical poster out of business by prohibiting its importation or display, and confining billboard advertising to the use of type. Despite the censorship, complaints continue to come to the Toronto authorities. A batch of objectionable paper slipped through the express channels, and the police censor placed a number of billboards under the ban. He complained to the management, and white paper was pasted over the obnoxious parts. J. ALEXANDER M'NEIL.

OMAHA.

Kyrle Bellew and his excellent co. were seen at the Boyd 2, 3 in Raffles and, as usual, made a most decided hit. E. M. Holland deservedly shares honors with the star. Miss Bob White 4, 5 was billed as a delightful comic opera with the metropolitan organization, but did not meet with much success. Business was light Sunday and Monday. Lulu Glaser 6, 7. Lew Fields 8-10. The Isle of Spice 11, 12. Rip Van Winkle 13, 14. A Message from Mars 15-17.

At the Krug Lured from Home Feb. 27, 28 to fair business. It was a good melodrama, presented by a fair co. Allen Doone in Kerry Gow opened a half week's engagement 1 to a good house. Mr. Doone has a fine voice and made a most favorable impression. The support was adequate. West and Vokes in A Pair of Pinks 4-7 opened to two splendid Sunday audiences and all seemed pleased. Mr. West capably fills the part formerly taken by Hap Ward. Manager Breed has The Way of the Transgressor 8-10. Shadows on the Hearth 11-14. Eight Bells 15-17.

Miss Hobbs is the offering at the ever popular Burwood week of 4. Eva Lang in the name part and Albert Morrison as Wolff Klingsearl, of course, carry off the principal honors. As usual, you have to get there early to get a seat. A Contented Woman week of 11.

James Fulton, late of the Woodward Stock co., now head of Chambers' School of Acting, states that he will bring the Walter Van Dyke Stock co., of St. Joe, to the Lyric Theatre for a season of seven weeks, giving two performances daily.

JOHN R. RINGWALT.

NEWARK.

The She-Gun at the Newark Theatre 5-10 drew crowded houses to every performance. This brilliant comic opera met with much favor here. The performance and the players were rewarded by frequent and heartily bestowed tributes of applause and laughter. The piece was beautifully staged and the excellent co., supported by a large and handsome chorus, fully earned the applause given them by their deserving efforts. Week 12-17. The Prince of Pilsen.

On account of some misunderstanding Lucky Miss Dean did not come to the Empire as announced and this house remained dark for the week.

The Millionaire Detective, with Howard Hall and a good co., returned to Blaney's 5 for a week and drew capacity houses. Mr. Hall is an old time favorite with the patrons of this house and was given a special welcome. Week 12-17. The Funny Mr. Dooley.

How Baxter Butted In pleased a large sized audience at the Columbia 5, where this comedy-drama opened for the week. Sidney Toler as Billy Baxter, the nonchalant, breezy, happy-go-lucky traveling salesman, was the feature. The cast also included Willard S. Louis, George McCabe, J. E. Nicholas, Robert W. Smiley, Harry Wilson, J. Cooper, F. E. Fynes, Della Clark, Louise Valentine, Maude Howes, Lizzie Walsh, Carrie Baron, and Virginia Barrett. Week 12-17. The Old Clothes Man. JOSEPH B. HARRISON.

PROVIDENCE.

One of the notable engagements of the season was that of the Boston Cadets at the Shubert Theatre 3. Miss Pocahontas was presented with great success. It was a big production, lavishly staged and admirably given. It was a bit disappointing to the management and others interested that the people didn't turn out in larger numbers to greet the Cadets on their first visit to this city. The matinee was fair and the evening house large. Those who attended saw one of the best things of the season. Bertha Kalich in Monna Vanna 12-17.

The bill at the Empire 5-10 was Mr. Blarney from Ireland, presented in a satisfactory manner by Fiske O'Hara, Eugenie Hayden, a former Providence favorite, and a good co. Very good business. Charles T. Aldrich in Secret Service Sam 12-17.

At the Park Theatre 7 an Italian dramatic co., headed by Signor Antonio Mariori, of New York, presented Hamlet (the Italian version).

Kubelik appeared before a very large house at Infantry Hall 6.

Bessie Abbott, of the Metropolitan Opera co., and Emilio de Gogorza appeared with the Arion Club in concert at Infantry Hall 7. HOWARD C. RIPLEY.

CLEVELAND.

James K. Hackett and Mary Mannering appeared in The Walls of Jericho at the Euclid Avenue Opera House 5-10 and made a good impression. Digby Bell 12-17.

Margaret Anglin met with an enthusiastic reception at the Colonial Theatre in the role of Zira 5-10. Arnold Daly 12-17.

Tom, Dick and Harry, presented by Bickel, Watson and Wrothe, proved a popular attraction at the Lyceum Theatre 5-10. Black Patti Troubadours 12-17.

On the Bridge at Midnight was the bill at the Cleveland Theatre 5-10. Why Girls Leave Home 12-17.

The contractors are working night and day on the new Hippodrome and if nothing unforeseen happens it looks as though it will be ready for opening in the Fall.

The Pittsburgh Orchestra will render Faust at Gray's Armory 13.

Vaughan Glaser will open a spring season of stock at the Colonial Theatre 19. WILLIAM CRASTON.

JERSEY CITY.

The Runaways came to the Academy of Music 5-10 to very good business. George Evans is the star and he makes good. It is a pleasing production and the co. is a large one. The musical numbers are catchy and well. In the cast were Charles Dix, Marie Louise Gribben, William Bowman, Henry Taylor and others. Behind the Mask 12-17. Kellar 19-24.

Ernest Hogan in Rufus Rastus drew well at the Bijou Theatre 5-10, but gave a very bad show. There is nothing to it and it proved to be a disappointment. The music is all right, but the comedy is poor. A large co. is employed, but there is little for them to do. Across the Pacific 12-17. Custer's Last Fight 19-24.

Marie Louise Gribben has replaced Margaret Sutherland as Princess Anglecote in The Runaways.

William P. Coleman is the new assistant treasurer at the Academy of Music. WALTER C. SMITH.

ST. PAUL.

Lulu Glaser and a clever supporting co. played to very satisfactory business at the Metropolitan week of Feb. 25. Miss Dolly Dollars has a better plot than the average musical comedy and is as tuneful as any that has been at the Metropolitan for some time. The male chorus is especially strong. Kyrle Bellew, supported by E. M. Holland and Clara Blandick, in Raffles opened 4 for three nights and matinee and pleased large houses. The bill is one of interest and is in every particular a polished production.

Brothers Byrne, with a good supporting co., pleased capacity nightly at the Grand week of 25. Some new features have been added and with the specialties Eight Bells still makes a good vehicle for the brothers. Yorke and Adams opened 4 at the Grand in Bankers and Brokers. HARRY O. WILLIAMS.

DENVER.

The Old Homestead had a record-breaking week at the Tabor Feb. 25-3. Eleven performances were given, and the S. R. O. sign was much in evidence. Primrose's Minstrels 4-10. Creston Clarke in Beaucaire 11-17.

The Broadway will remain dark until April 2, after which we are promised some excellent attractions.

Business continues good at the Curtis. Slaves of the Mine 4-10.

Miner's Bohemian Burlesquers is the Empire attraction.

Alberta Gallatin and her co. were in town for a week, resting.

Ben Davies will sing at the Presbyterian Church 20. MARY ALKIRE BELL.

PORTLAND, ORE.

Manager George L. Baker has been much in evidence lately. The only attraction at the Marquam Grand the past week was a local concert under his direction 1, reintroducing Anne Beatrice Sheldon to the Portland public after a year's study in Europe.

At the Baker The High School Girls in an assortment of burlesque and musical farces occupied the boards Feb. 25-3. Williams' Imperials follow 4.

Human Hearts appeared at the Empire, and registered successfully with its fourth or fifth visit to this city. Around the Town opens at this house for the week of the 4.

Little Johnny Jones comes to the Marquam Grand 8. This will be the first dramatic attraction at this house for a fortnight. JOHN F. LOGAN.

TOLEDO.

The Virginian drew a good house at the Valentine 5.

At the Lyceum What Happened to Jones pleased good houses 1-3. Richard Milton as Jones was very good and the co. competent. Elfie Fay made her first appearance in this city as a star 5-7 and The Belle of Avenue A caught the crowds immediately. Miss Fay is a charming little comedienne and puts a life and ginger into her performance that is refreshing. The co. was large and very capable.

At Burt's The Shadows of a Great City proved to be a great drawing card 1-3. The production was well

BABY COVERED WITH SORES

Would Scratch and Tear the Flesh Unless Hands were Tied—"Would Have Died But For Cuticura."

"My little son, when about a year an a half old, began to have sores come out on his face. I had a physician treat him, but the sores grew worse. Then they began to come on his arms, then on other parts of his body, and then one came on his chest, worse than the others. Then I called another physician. Still he grew worse. At the end of about a year and a half of suffering he grew so bad I had to tie his hands in cloths at night to keep him from scratching the sores and tearing the flesh. He got to be a mere skeleton, and was hardly able to walk. My aunt advised me to try Cuticura Soap and Ointment. I sent to the drug store and got a cake of the Soap and a box of the Ointment, and at the end of about two months the sores were all well. He has never had any sores of any kind since. He is now strong and healthy, and I can sincerely say that only for your most wonderful remedies my precious child would have died from those terrible sores. Mrs. Egbert Sheldon, R. F. D. No. 1, Woodville, Conn., April 22, 1905."

staged and had a lot of realistic effects. Two Little Waifs was the bill 5-7 and the usual good crowds saw the attraction.
C. M. EDSON.

KANSAS CITY.

Certainly never before in Kansas City and probably in the whole United States has a larger audience gathered together for a theatrical offering than the one that greeted Bernhardt in Camille at Convention Hall Feb. 28. As was predicted, the house was entirely sold out, while several hundred were even glad to be able to secure standing room. Manager Louis Shouse stating that the audience numbered between 6,500 and 7,000. Seats were selling at a premium several days before the performance in spite of the immense capacity of the hall. The total receipts were something over $10,000, which for a single performance is probably near the record. The crowd, however, was not the greatest part of the evening by any means, as the divine Sarah was easily the centre of attraction at all times, and after the great third act the crowd fairly lifted the roof, so great was the applause. Madame Bernhardt expressed herself as being greatly impressed with the immensity of her audience, and seemed thoroughly pleased with the enthusiastic reception accorded her. Parsifal, in the drama form, played a four-night engagement at the Willis Wood 4-7 to good business. Kansas City has seen the production in this version before as well as the operatic form in both German and English, but nevertheless the offering was well received. The production was very elaborately staged and costumed, and from the spectacular standpoint was a most interesting offering. The co. was capable and were well received. Lulu Glaser in Miss Dolly Dollars 8-10. Lew Fields in It Happened in Nordland 11-14.

David Harum, with William H. Turner in the title-role, was the Grand attraction 4-10, playing to good business. Although seen here several times before the play is a general favorite, and never fails to please. Mr. Turner was excellent as Harum, while his supporting co. were adequate to the demands made upon them. Miss Bob White 11-17.

Kerry Gow played the week of 4-10 at the Auditorium to excellent business, and was more than well received. Allan Doone handled Joseph Murphy's old role in a highly creditable manner, and scored a most decided hit. His songs were well sung, and merited the enthusiastic applause that was accorded him. The assisting co. included E. H. English, J. J. Hyland, and others who formerly played with Mr. Murphy. The staging was most complete. When Johnny Comes Marching Home 11-17.

Queen of the Highbinders held the boards at the Gillliss 4-10, and played to big audiences. The exciting situations were well handled by a co. of capable players headed by Lelia E. Davis, who assumes the role of the Queen. Kelly's Zouaves were a feature of the performance that was much enjoyed. The production was appropriately staged. The Dangers of Working Girls 11-17.

At the People's Theatre in Kansas City, Kan., the Fulton Stock co. presented The Belle of Richmond for the week of 4-10, playing to very satisfactory business. The play is the best yet produced by the stock co., offering, as it does, some exceedingly fine characters, which were well cared for. Enid Jackson, Jess B. Fulton, and Ainsworth Arnold won the honors of the week, although the other members of the co. ably contributed their share to the play's success. Brother Against Brother 11-17.

The Clansman, which played the week of 28-3 at the Willis Wood and was reviewed in my last week's letter, had the distinction of being one of the most popular attractions seen in Kansas City this season.

Active work has again been continued on the new Shubert theatre at Tenth and Baltimore avenues.
D. KEEDY CAMPBELL.

LOS ANGELES.

A rare treat was afforded the theatregoers of this city Feb. 26-28, when Nellie Stewart and her excellent co. of players presented Sweet Nell of Old Drury. The three nights' engagement at the Mason was not what it should have been, but a return for the week of 5 should pack the house nightly. The play is most gorgeously staged and the costuming elaborate, and all are supposed to be historically correct. Miss Stewart is certainly Sweet Nell and her acting is of that satisfying kind because it is perfect, and that fact covers everything that may be said. As for the co., every member should be called a star in his part, for there are no "sticks." Harcourt Beatty, Albert Gran, Marie Rignold, and Daisy Jenkins have the more prominent parts and deserve the best of comments. For those who have not yet seen Miss Stewart as Nell Gwynne you have a treat in store for you and do not miss it.

The County Chairman reigned for three nights at the Mason 1-3 and did a big business. This is the second time this play has visited us and it is still good enough to see twice, and the co. playing made it worth while.

At the Burbank 25-3 Juanita of San Juan, Richard Walton Tully's best effort, held the boards and drew splendid business all week. The piece is full of interest and the co. met the requirements splendidly. Next week a gigantic production of Richard Carvel.

The Grand offered At Cripple Creek to its patrons Feb. 25-3 and it was just the kind that they wanted, for there was a big struggle for a mine and a girl and the story was intense, but it's the kind that the patrons want. Next week a musical mix-up entitled My Wife's Family.

The Runaway Girl at the Hotchkiss Theatre was well patronized 26-4, the co. making it a big success. W. H. West and Lottie Kendall found parts much to their liking and they were not slow to make the best of them. Following will be The Gaiety Girl, and the management announces that they have completed arrangements whereby they will be able to put on Hoyt's musical comedies.

At Belasco's 26-4 The Admirable Crichton, Old Heidelberg 5-11.
DON W. CARLTON.

MINNEAPOLIS.

Thomas Jefferson in Rip Van Winkle drew fair business at the Metropolitan first half of week 4. Kyrie Bellew in Raffles follows.

The Brothers Byrne in Eight Bells drew good business at the Bijou week 4.

A splendidly mounted production of The Christian was the bill for week 4 at the Lyceum. The Ralph Stuart co. have never been seen to better advantage. Mr. Stuart as John Storm was at his best. Miss Brown as Glory Quayle was convincing. Charles Rowan as Lord Robert Ure was good. Luke Conness handled the role of Horatio Drake with good judgment. Lewis S. Stone was good as Father Lamplugh. Aubrey Beattie did well as Archdeacon Wealthy. Laura E. Lang appeared to advantage as Polly Love. Others deserving mention were Charles A. Lindholm, Arthur Pattison, Joseph Hardy, Louis K. Conaughy, Mabel Wright, Maude Allis, Edith Buckler, Bessie Little, and Sophia Hartford. Kathleen Mavourneen in rehearsal.

Henriette Brown closed 10 as leading woman of the Ralph Stuart co. and left at once for New York.

William C. Dowlan and Leonora Ainsworth (Mrs. Dowlan) have joined the Bijou Theatre Stock co. at Winnipeg, Man., for the Summer.

Georgiana Hayes has returned to the city after a successful season as Bob in the Western Little Outcast co.

Ernest Fisher is home again after six months spent in London and the English provinces.
CHARLES M. LANE.

SEATTLE.

The William H. West Minstrels drew large audiences to the Grand Opera House Feb. 25-27 and offered a pleasing entertainment. Spencer Kelly, baritone, scored in the first part. George L. Wade and George S. Van were popular comedians, and Henry Hoff and Fred Smith were principals in the olio. 'Way Down East seems not to have lost much of the popularity that it has claimed for several seasons past and drew good sized audiences 1-3. The cast was a generally capable one and the performance pleased. Little Johnny Jones 4-7. Pauline Hall 8-10. Her Double Life 11, 12. Gadski in concert 13. Piff! Paff! Pouf! 14-17.

Though not so strong in the comedy element as other similar attractions have been, Williams' Ideals Burlesque co. had several pleasing features in their performances and pleased large audiences 25-3. The Avenue Girls 4-10. Reilly and Woods' Big Show 11-17.

The Moonshiner's Daughter, which was seen at the Third Avenue last season, had a most profitable return engagement 25-3, opening to packed houses and drawing large audiences throughout the week. Gertrude Dodd and Bartley Rice headed a capable co. The Taylor co. in White Caps 4-10. The Taylor co. in Scotty, King of the Desert, 11-17.
RODNEY D. WHITE.

SPRINGFIELD, MASS.

Blanche Walsh in The Woman in the Case at the Court Square Feb. 26 gave Springfield a glimpse of a life that made them sit up and take notice. Kubelik charmed an audience of music lovers 28. Maxine Elliott fascinated the boarding-school misses in Her Great Match 1. Mansfield's engagement in Beau Brummel 2; packed house, at advanced prices felt that they got their money's worth. The Fays occupied the theatre week 5 to fair business. Mrs. Fay read minds and scraps of paper, and many a delighted woman had her secrets proclaimed from the stage. Coming are Burr McIntosh in a lecture 12. Frank Daniels in Sergeant Brue 15. The Rogers Brothers in Ireland 16. The Black Crook 19. 'Way Down East 20. Yvette Guilbert 21.

The New Gilmore offered the Edwin Young Stock co. week 26, who presented repertory with good effect. The leading woman, Lena Daigle (Mrs. Young), is a Springfield girl. Joseph Santley in A Runaway Boy pleased 5-7, and The Two Johns rehearsed their laughable misfortunes 8-10.
EDWIN DWIGHT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Mary Marble in Nancy Brown Feb. 26-3 pleased good business. Billy B. Van in The Errand Boy 5-10.——JEFFERSON (R. L. Douglass, mgr.): Guy Bates Post in The Heir to the Hoorah 27 pleased good house. Richard Carle in The Mayor of Tokio, matinee, 28; good, to big business. Mrs. Wiggs 1 pleased two good houses. James O'Neill in Monte Cristo 5. Alice Neilsen in Don Pasquale 6. Sadie Calhoun in My Dixie Girl, with matinee, 7. Sothern and Marlowe in The Taming of the Shrew 8. Montgomery and Stone in The Wizard of Oz 9, 10.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Mrs. Wiggs Feb. 27; excellent co.; pleased large business. Richard Carle in The Mayor of Tokio 1 delighted packed house. James O'Neill 8. Alice Neilsen 10.——BIJOU (O. A. Neal, mgr.): Albert Taylor co. 26-28. Plays: Peaceful Valley, College Chums, Cowboy and the Lady, Lady of Lyons, and The Private Secretary; pleased good business. Harris-Pinkerton Stock co. 5-10.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Mrs. Wiggs Feb. 26, matinee, pleased fair attendance. Rajah of Bhong 27, matinee; light business; performance poor. Shepard's moving pictures 28, matinee; good business. The Mayor of Tokio, with Richard Carle, 3; good, to large business.

SELMA.—ACADEMY (Long and Rees, mgrs.): Mrs. Wiggs Feb. 28 drew large and appreciative audience. Alice Nielsen 5; satisfactory, to big business. James O'Neill 6.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Sousa Feb. 26 pleased large audience. Chauncey Olcott 27; excellent performance to capacity. Player Maid 1 pleased good business. Robin Hood 4; good show to fair business. The Heir to the Hoorah 5; excellent performance to fair business. Eva Tanguay 6. Kubelik 10. Rajah of Bhong 12. Country Kid 13. Mayor of Tokio 15. Jewel-Kelly Stock co. 19-23. Francis Wilson 24. Tolson Stock co. 26-31.——FORREST PARK PAVILION: Bernhardt in Camille 6; big advance sale.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Chauncey Olcott Feb. 26; excellent co.; S. R. O. Player Maid 28; fair co.; light business. Robin Hood 2; good co.; large attendance. Barlow's Minstrels 3; topheavy house. Sarah Bernhardt 5 in La Sociere to capacity. Heir to the Hoorah 6. Eva Tanguay 8. Rajah of Bhong 10. Kubelik 11.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): Sousa's Band Feb. 26, matinee only; large and appreciative audience. Florence Davis 27 in The Player Maid; Miss Davis and a capable co. made a pronounced hit with play and clever acting; deserved better house. Robin Hood 6. Sambo Girl 7. The Rajah of Bhong 9.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN HALL (Allie Howe, mgr.): Dora Thorne 3 to well pleased house. Jerry from Kerry 4 canceled. Rooney Boys' Glee Club 29.——ITEM: Manager Howe went to Fairbanks and settled with Patten and Perry for their two-days' notice of cancelation, they paying all expense of the engagement.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Dora Thorne 5. Lucille Drackman 16. Charles B. Hanford 27.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Murray and Mack Feb. 14; good house. Y. M. C. A. 16; fair house. Florence Roberts in Strength of the Weak 19; large, appreciative audience. Ben Hendrick in Ole Olson 22, matinee and evening, to good business. Sleeping Beauty and the Beast 26 to S. R. O. My Wife's Family 28. Madame Gadski 2. The County Chairman 4. Charles B. Hanford 7. At Cripple Creek 10.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): My Wife's Family 2; fair specialties; house well filled. The Sleeping Beauty and the Beast 3, 4; performance and attendance satisfactory. The County Chairman 5, 6.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players presented Because She Loved Him So Feb. 27-4; play well rendered and business very good. A Virginia Courtship 5-11.

SAN DIEGO.—1818 (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Minstrels (sailors of Pacific Squadron; benefit Bennington Memorial Fund) Feb. 22 pleased very good house. Russ High School Dramatic Society (local) 23, 24, in Merchant of Venice; excellent, to crowded houses.

NAPA.—OPERA HOUSE (E. F. Hogan, mgr.): My Wife's Family Feb. 26; good, to large house. Mahara's Minstrels 27; fair attraction and business. Frederick Warde in Hamlet (recital) 1; excellent entertainment and business. Raymond 5, 6.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): The Beauty and the Beast Feb. 28, with fine scenic effects and rich costumes, pleased a packed house. Ole Olson 3. Charles B. Hanford 6. The County Chairman 8.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Modjeska in Lady Macbeth Feb. 26 pleased S. R. O. Hooligan of New York 10. Bohemians 12. The County Chairman 17. Creston Clarke 19. Pauline Hall Opera co. 24. Wilbur Opera co. 28. Al. G. Field's Minstrels 31.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Mears, Martin, and Emery presented Parsifal Feb. 28; interestedly and finely presented; S. R. O., and that partly taken. Ethel Tucker Stock co. 1, 2, in Sapho and Across the Desert; fair, to poor business; severe storm.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Parsifal Feb. 24; S. R. O.; good. Paul Gilmore in Captain Debonnaire 28; good business and performance. Hooligan in New York 5.——AUDITORIUM (J. B. Boyer, mgr.): The Missouri Girl 5.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): The Little Gray Lady to good attendance 2; excellent co.; delighted audience. Blanche Walsh in The Woman in the Case to crowded house 3. Burr McIntosh gave his instructive and entertaining lecture on Japan, China and the Philippines to large and fashionable audience 6. Herr Conried's co. in Die Maskerade to capacity 8; splendid co, headed by Fraulein Reisenhofer and Herr Walden; play thoroughly enjoyed. Robert Edeson 17.——NEW HAVEN (G. R. Bunnell, mgr.; J. H. Wilkes, res. mgr.): Two Johns to capacity 5-7; well selected co.; several clever specialties were introduced. David Higgins in His Last Dollar turned 'em away 8-10; the play, a racing drama in five acts, proved a delight to the patrons of this popular house. A Desperate Chance 12-14. House of Mystery 15-17. Sam T. Aldrich 19-21. Ben of Broken Bow 22-27.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): When We Were Twenty-one to S. R. O. 5-10.——ITEMS: Burr McIntosh, a D. K. E. man at Princeton, was entertained by the Yale fraternity after lecture 6.—The members of Herr Conried's co. who gave the annual German play 7 for Yale were entertained at Warner Hall after the performance by members of the faculty.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Three large and well pleased audiences greeted Maxine Elliott 2, 3 in Her Great Match, which was admirably played and staged. An audience that nearly filled the theatre 7 listened with closest attention to the interesting lecture of Burr McIntosh descriptive of his travels through the Philippines and Japan; 275 beautiful colored views brought the audience in close touch with the many amusing, interesting and historical scenes. Lincoln (return) 9, 10. U. T. C. 13. Harold Bauer, pianist, 14. Roger Brothers 15. Eleanor Robson 21. Much Ado About Nothing 22.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): An attractive vaudeville bill, headed by Elita Proctor Otis, drew large and well pleased audiences 5-7. A Desperate Chance 8-10.
A. DUMONT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): The Little Gray Lady, with excellent co., 1. The Funny Mr. Dooley 2, 3; pleased. A Desperate Chance 5, 6 was satisfactory. David Higgins in His Last Dollar 7 made a repetition of his former success. The Curse of Drink 8-10. Rogers Brothers in Ireland 12. Florence Hamilton 13, 14. No Mother to Guide Her 15, 16. Robert Edeson in Strongheart 17. Boston Symphony Orchestra 19. The College Widow 20. 'Way Down East 21.
WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Blanche Walsh in The Woman in the Case 2; thoroughly competent cast; fine patronage. Stetson's U. T. C. 8; fine business. Fenberg Stock co. 12-17.——MAJESTIC (H. H. Jennings, mgr.): Klark-Urban Stock co. Feb. 26-3 closed to good patronage. Vaudeville 8-10, headed by Elita Proctor Otis, Marie Jansen, Vernona Jarbeau and other good acts, opened to good patronage. Vaudeville 12, 13. Bertha Kalich in Therese Raquin 20.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Blanche Walsh in The Woman in the Case 1 pleased a well filled house. The Mummy and the Humming Bird 3; two performances to fair sized audiences. David Higgins in His Last Dollar 5, 6 to big business. A Desperate Chance 7 to topheavy house. Benjamin Chapin in Lincoln 8 (return). U. T. C. 10. Rogers Brothers 13.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Fenberg Stock co. ended its engagement 3 (third this season), having played to very good houses and giving excellent satisfaction. Stetson's U. T. C. 5 to large audience. Burr McIntosh's lecture on the Philippines 10. Adam Good co. week of 12.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): James Kennedy Feb. 26-3 (except 2; closed with Held by the Enemy; good business; pleased. Francis Wilson in The Mountain Climber 2 filled the house. Burr McIntosh, lecture on the Philippines, 9. Florence Hamilton 10. Stetson's U. T. C. 13.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The Mummy and the Humming Bird 1; excellent co.; pleased large audience. Stetson's U. T. C. 3; co. and business good. James Kennedy 5-10; satisfactory performances to large houses.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): The Old Clothes Man 3; fair performance and business. The Mummy and the Humming Bird 5; excellent performance; good business. The American Vitagraph co. 10. The County Fair 12.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Fenberg Stock co. week 5-10 pleased large audiences. Klein, Ott Brothers and Nicholson, musical artists, are the feature of the specialties. Burr McIntosh 14.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): American Vitagraph co. 5-10, pleasing average business. A. O. H. Minstrels (local) 17. Bertha Kalich 21.

WINSTED.—OPERA HOUSE (J. C. Spaulding, mgr.): The Mummy and the Humming Bird gave a good performance to large house. Klark-Urban co. 12-17.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Vaudeville 9, 10. Two Johns 15.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): The Two Sisters 2, 3, fair houses. Marie Cahill 6; good house. Mrs. Leffingwell's Boots 7; fair business. Madame Mantell 8. The Prince of Pilsen 9. Andrew Mack 12. The Ham Tree 14.——LYCEUM (Daniel Humphries, mgr.): The Eye Witness 1-3; fair business. The Boy Behind the Gun 5-7; crowded houses. An Aristocratic Tramp 8-10. Human Hearts 12-14. As Told in the Hills 15-17. The Irish Pawnbrokers 19-21. The Smart Set 22-24.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): The Rajah of Bhong Feb. 26; two performances to good business. Local Coronation Ball 27; packed house. Archie L. Shepard's moving pictures 1 to fair audience; pleased. Richard Carle in The Mayor of Tokio 2 to good business. Gagnon-Pollock Stock co. 5-10 (except 9). Texas Bill's Wild West Show 8 (under canvas). James O'Neill in Monte Cristo 9.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Harris-Parkinson Stock co. Feb. 25-3 in Rip Van Winkle, The Moonshiner's Daughter, Grand Ridge, In Missouri, and Hearts of the Blue Ridge, to large audiences; fine performances. Mrs. Wiggs of the Cabbage Patch 5 to large audience; delightful performance. McIntyre and Heath in The Ham Tree 6. James O'Neill in The New Monte Cristo 7.——CHASE'S CONSERVATORY OF MUSIC (L. T. Chase, mgr.): Lalia Clark, vocalist, 22 to packed house; excellent. Dr. Witte (lecture on Sunshine) 25 to large and delighted audience.

AUGUSTA.—GRAND (William Schweigert, mgr.): The Little Duchess Feb. 28, with matinee; good attraction and attendance. Not Like Other Girls 2; poor performance; light business. Fremont Stock co. 5 opened for week in repertoire. Marie Cahill 12. Shepard's moving pictures 13. Dockstader's Minstrels 16. Tim Murphy 19. Robert Edeson 20.——WALKER HALL: Madame Sarah Bernhardt 15.——ITEM: Walker Hall, which has been used as a skating rink since last Summer, has been renovated for Sarah Bernhardt's appearance 15.

BRUNSWICK.—GRAND (Fleming and Waff, mgrs.): James O'Neill in Monte Cristo Feb. 22; capacity; pleased. The Little Duchess 24; good co. and pleased audiences. The White Mahatma co. 5-10, pleasing fairly good business.——ITEM: This closes season as far as booked.

MACON.—GRAND (E. M. Horine, mgr.): James O'Neill in Monte Cristo Feb. 28; fine production; pleased large attendance. Mrs. Wiggs 6. The Ham Tree 7. Running for Office 10.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Shepard's moving pictures 6, matinee and night.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Other People's Money Feb. 26; poor house. Hooligan in New York 2; S. R. O. Paul Gilmore 7. Human Hearts 9. West's Minstrels 12. Alberta Gallatin 13. Moonshiner's Daughter 16. Pauline Hall 17. Miss Frankenfield 20. Y. M. C. A. 22.

POCATELLO.—AUDITORIUM (G. A. Hannaford, mgr.): Hooligan in New York 3; two good houses. Paul Gilmore in Captain Debonnaire 6. Alberta Gallatin in Cousin Kate 9. Human Hearts 10.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Piff! Paff! Pouf! 9. 'Way Down East 20.

ILLINOIS.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The College Widow Feb. 26 (return); very good co.; pleased S. R. O. The Four Huntings in The Fool House 27; fair co.; pleased medium business. Jane Corcoran in Pretty Peggy 28; fair co. and business. Eugenie Blair in Oliver Twist 1; good co. and business. The Gingerbread Man 2; fine co. and production; delighted capacity matinee and night. The Marriage of William Ashe 3; excellent co.; pleased two large audiences. Eugenie Blair in East Lynne 4; small audience; well pleased. Sherlock Holmes 5. A Hot Old Time 6. Sousa's Band 7. The Black Prince 8 (local). The Little Gray Lady 9. The Office Boy 10. Arizona 11. Faust 12. The Lion and the Mouse 13, 14. It Happened in Nordland 15.——GAIETY (Smith and Burton, mgrs.): Vaudeville; good bill and business.——ITEM: The entire Gingerbread Man co. were guests at a banquet given at the Illinois 2 in honor of Ross Snow, formerly of this city.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): The Gingerbread Man Feb. 27; good audience. The College Widow 28; S. R. O.; Elsie Payne did well in the place of Dorothy Tennant as the Widow. Grace George in The Marriage of William Ashe 2 pleased good audience. William Wolfe, spiritualist, 5. Dr. Austin De Blois (Wesleyan Course) 6. Errol Dunbar in Sherlock Holmes 7. Sousa 8. An Orphan's Prayer 9. For Her Sake 10. Louis James in Virginius 14. The Pink Hussars 17.——CASTLE (Gillingham Brothers, mgrs.): Week 5 vaudeville; moderately good bill; opening house fair.——COLISEUM (F. Wolkau, Jr., mgr.): Week 19 Shipp's Indoor Circus.——ITEM: Guy Carleton Lee, lecturer, appeared in the People's Course at Odd Fellows Hall 6.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Grace George in The Marriage of William Ashe 1; co. perfect; delighted big house. The Gingerbread Man 3, matinee and night; large audiences; many encores. Reuben in New York 4; packed theatre; laughable. Eugenie Blair in Oliver Twist 5; medium attendance; play and support excellent. Sherlock Holmes 6 pleased; good co. Lewis Morrison in Faust 10. Hi Henry's Minstrels 13. Ben Greet's Players in Everyman 15.——Toastmaster Halfback (local) 16.——COLISEUM: Sousa's Band 9.——ITEM: Floyd Bernard will join Ringling Brothers' Circus April 5.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, mgr.): The Fortune Teller Feb. 26 appeared to small house; co. fair. The College Widow 27 to S. R. O.; enthusiastic audience. The Gingerbread Man 28 pleased a S. R. O. house. Pretty Peggy 1 to fair attendance; performance good. A Romance of Coon Hollow 3 to good house. Sousa's Band 6. Blue Beard, Jr., 7. Moving pictures 8-10. The Lion and the Mouse 12. The Pink Hussars 13. A Trip to Egypt 17.——BIJOU: Vaudeville; business good. The Cherry Sisters appear 5-10.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): The Last Rose of Summer Feb. 26; small house (blizzard). Dominant Ninth Chorus (local) 27; S. R. O. Sherlock Holmes 4; two large houses; well pleased. Winninger Brothers Stock co. 5-10. Plays: Lights and Shadows of a Great City, The Darkest Hour, Mysteries of the Slums, Simple Simon, Cloverdale, Sheridan Keene, Detective, and Adrift in New York. The Eleventh Hour 11. When the World Sleeps 17. The Office Boy 18. Powell's moving pictures 19, 20. A Royal Slave 24.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Arizona Feb. 22; co. good; business pleased. W. B. Patton in The Last Rose of Summer 23 pleased good business. Moving pictures 24 to fair business. The Wizard of Oz 27 pleased good audience. Mildred Holland in The Lily and the Prince 28 to good house; co. excellent. A Human Slave 3, matinee and night. Florence Davis in The Player Maid 6. Robin Hood 10. Eva Tanguay 16. A Pair of Country Kids 19. The Eleventh Hour 21.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): David Harum Feb. 28 pleased good house. When We Were Twenty-one 1; fairly good business. Mrs. Fiske in Leah Kleschna 3 to crowded house; dramatic event of the season; audience very enthusiastic. A Hot Old Time 4; two good houses. Lewis Morrison in Faust 5; excellent satisfaction. The Clansman 9. When Johnny Comes Marching Home 10. The George Bowman co. 11, 12. Al. Field's Greater Minstrels 13.

ROCK ISLAND.—ILLINOIS (direction Chamberlin, Kindt and Co.; R. H. Taylor, local mgr.): Mrs. Fiske Feb. 28 delighted excellent house. Babes in Toyland 4 pleased good business. Al. G. Field's Minstrels 5 pleased full house. Over Niagara Falls 9. The Black Eagle 11. When We Were Twenty-one 13. The Gingerbread Man 14. A Slave of Passion 18. West and Vokes in A Pair of Pinks 20. Bowman Vaudeville co. 21, 22. The Flints 23-25.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Quincy Adams Sawyer Feb. 26; excellent, to good house. Hi Henry's Minstrels 6. F. C. Whitney's Pink Hussars 7. Louis James in Virginius 10. The Tie That Binds 21. When We Were Twenty-one 23. Al. Wilson 26. Buster Brown 27. The Wayward Daughter April 13. Lyman Howe's moving pictures 20. His Father's Son 20.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): A Romance of Coon Hollow Feb. 26; fair business; good co. Pretty Peggy 27; light house; fine co. and performance. The Gingerbread Man 1; capacity business; fine co.; delighted audience. Eugenie Blair as Nancy Sykes in Oliver Twist 3; small house; fine performance. The Little Gray Lady 10. It's Up to You, John Henry, 21.

MOLINE.—THE MOLINE (Chamberlain, Kindt and Co., mgrs.; Frank Hurst, local mgr.): Dubinsky Brothers' Wallack's Theatre co. 1-3. Plays: For Home and Honor, Why Women Love, and Deadwood Dick; people turned away every night. Elks' Minstrels 5 (local); packed house; pleased. Al. G. Field's Minstrels 6; good business; pleased.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. in Camille Feb. 26-3; good attendance. A Romance of Coon Hollow 4; good performance and business. Blunkall-Henderson co. 5-17 in Ten Nights in a Bar Room. A Human Slave 11. Uncle Si Hawkins 18. A Royal Slave 25. Al. G. Field's Minstrels April 6.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Eugenie Blair in Nancy Sikes 2 pleased fair house. Rentfrow's Jolly Pathfinders opened week 5 in Sire and Son to large and well pleased business. Sousa's Band 6, afternoon. Winninger Brothers' Stock co. 12-17. When We Were Twenty-one 21.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Mrs. Fiske Feb. 27 delighted a large house. Reuben in New York 5; fair house and performance. When Johnny Comes Marching Home 6. Lewis Morrison's Faust 8. The Gingerbread Man 9. Princess Chic 10. Hoeffler Stock co. week 12.——BIJOU: Vaudeville to S. R. O.

CHICAGO HEIGHTS.—BONATH'S OPERA HOUSE (William Bonath, mgr.): Vaudeville Feb. 21 to good business. Vaudeville 25 to fair business. Under Southern Skies 4; excellent, to capacity. A Slave of Passion 8. Hi Henry's Minstrels 11. The Wayward Daughter 18.

ROCKFORT.—GRAND (George C. Sackett, acting mgr.): The Chicago Swedish Dramatic co., 2, 3, to good business. Eugenie Blair 8. The Gingerbread Man 9. Reuben in New York 10. Ben Greet's Players 13. For Her Sake 14. San Toy 16. Roselle Knott 17.

MICHIGAN CITY.—ARMORY OPERA HOUSE (W. F. Woodson, mgr.): A Hot Old Time Feb. 26 pleased good house. The Four Huntings in A Fool House 2; fair house and co. What Happened to Jones 9. Stetson's U. T. C. 14. Why Women Sin 17.

JOLIET.—THEATRE (Chamberlin, Harrington and Co., directors; J. T. Henderson, mgr.): Flints week Feb. 25; good performances and business. The Belle of Avenue A (Elsie Fay) 5; two good performances. Eugenie Blair 6.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Isle of Spice Feb. 27 to very large business; pleased. A Hot Old Time 1; poor, to fair business. For Her Sake 3; good sized and pleased audience. Cradoc-Neville co. 26.

CANTON.—GRAND (F. B. Powelson, mgr.): Isle of Spice Feb. 28; fine, to S. R. O. J. R. Stelner (lecture) 1; good, to good house. Ray's A Hot Old Time

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3; fair, to good house. Reuben in New York 5; good house; pleased.

KEWANEE.—M'CLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Isle of Spice 1 delighted S. R. O. Joseph De Grasse in Richelieu 3 canceled. Dubinsky Brothers 8-10. The Diamond King 14 canceled. Jack Hoffer repertoire 19-24.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Reuben in New York 6 to medium business. In a Woman's Power 10. Hi Henry's Minstrels 12. An Orphan's Prayer 15. Camille 16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): David Harum Feb. 26 pleased good business. The College Widow 1; two performances; delighted S. R. O. both times.

MATTOON.—THEATRE (Charles Hogue, mgr.): The Eleventh Hour Feb. 28 pleased fair business. The Last Rose of Summer 2 delighted fair business.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): The Four Huntings Feb. 28 gave good performance to appreciative audience. For Her Sake 7.

HOOPESTON.—M'FERREN (A. L. Knox, mgr.): An Orphan's Prayer 5 pleased good house. Our New Minister 20. The Holy City 22 canceled. Patton's Little Homestead 27.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Reuben in New York 2; fair co. and house. When Johnny Comes Marching Home 7.

STERLING.—ACADEMY (M. C. Ward, mgr.): Isle of Spice 2 pleased big business.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Blue Beard, Jr., 6.

INDIANA.

GOSHEN.—THE JEFFERSON (Harry G. Sommers, mgr.): The Governor's Pardon 1; fair, to small audience. Under Southern Skies 5; excellent, to good attendance. The Jeffersons 8. U. T. C. 17. Virginia Drew Trescott 22. Durno, the Magician, 26. Sousa's Band 28. Sophie Brandt in A Madcap Princess 30.——ITEMS: The Irwin Opera House, just leased by Ammons and Du Bria, is being renovated and overhauled preparatory for the opening as a vaudeville theatre March 12. The Irwin becomes part of a circuit including Toledo, O., and Marion, Elwood, Elkhart, Kokomo, Wabash, Anderson, Lafayette, Frankfort and Logansport, Ind. Independent attractions will also be booked there in addition to the vaudeville.—By the opening of the Winona Interurban Co.'s line, scheduled for May 1, about 10,000 additional theatre drawing population is added to this city.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): The Cradock-Neville co. Feb. 26-28 and 1-3 pleased very fair houses. Mildred Holland 2 in The Lily and the Prince; pleased good house. Sousa's Band 5. Florence Davis 9. Grace George 14.——PEOPLE'S (Pedley and Burch, mgrs.): Gus Sun's Minstrels 3, matinee and night, to fair houses. The Last Rose of Summer 4 drew large houses, matinee and night. The Rays 11.——ITEM: Owen H. Swattz, of this city, member of the team of Lyne and Kennedy, is on a visit; later he will fill engagements in the Kohl and Castle circuit.

LOGANSPORT.—DOWLING'S (John E. Dowling, mgr.): Henry B. Dixey in The Man on the Box Feb. 22; excellent, to good business. Fortune Teller 1; fair attraction and business. Her Only Sin 3; fair co.; two good houses. Roselle Knott in When Knighthood Was in Flower 5; excellent co. and business. The Four Huntings 10. Message from Mars 12 (return). Arizona 13. Prince Chap 15. Eva Tanguay in The Sambo Girl 19. Al. H. Wilson 23. Durno the Magician 30.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Shadows of a Great City Feb. 28; good business. Al. G. Field satisfied two large houses 3. Quincy Adams Sawyer 7, 8. Chauncey Olcott 10.——AUDITORIUM (Harry G. Sommers, mgr.): Eugenie Blair in Oliver Twist 26 to light business. Nat Wills in The Duke of Duluth 1 gave fair satisfaction to good house. The Governor's Pardon drew well twice 3; good melodrama. Hanlon's Fantasma 10.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Babes in Toyland Feb. 26, matinee and evening; co. and business fair. Tracked Around the World 27; good business. Ben Hur 1-3, matinee and evening performance each day; turned hundreds away; and over $1,500 out of town orders refunded; receipts, $10,078. Her Only Sin 4; big Sunday business; packed house; pleased. Why Girls Leave Home 5. The Fortune Teller 6. The Rivals 7. When Knighthood Was in Flower 8. Chauncey Olcott 9.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Ben Hur to crowded houses Feb. 26-28. The Land of Nod pleased good house 1. The College Widow 2; good, to S. R. O. The Last Rose of Summer 3 pleased good house. Hanlon's Superba 4-6. Local concert 7. Arizona 8. Sherlock Holmes 9, 10. Grace George in The Marriage of William Ashe 13.——COLISEUM (Bronson Brothers, mgrs.): The Butlers 25-3, pleasing good houses. Kheam Skeamer (local) 7.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): The Toilers 1; fair house; satisfied. Lou J. Beauchamp 2 (lecture) pleased well filled house. Too Rich to Marry 6; poor house; co. appeared to be amateurs just starting. Quincy Adams Sawyer 9. Our New Minister 16. Lyman H. Howe's moving pictures 22.——ITEM: The Toilers' co. closed their season of twenty-nine weeks here.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): Roselle Knott in When Knighthood Was in Flower Feb. 28 delighted large, fashionable audience. His Highness the Boy 2 did not give satisfaction to large house. Our New Minister 6; excellent attraction and house. Liberty Belles 9. The Four Huntings in The Fool House 12.

RUSHVILLE.—OPERA HOUSE (H. R. Mullin, mgr.): Holy City Feb. 26; fine, to poor house; storm. Local 5, 6. King of Tramps 9. Rip Van Winkle 14. Local 16, 17. Midnight Flyer 27.——ITEM: Local people are taking much interest in the new theatre to be built here and managed by the manager of the present house.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Shadows of a Great City Feb. 27 pleased fair house. Bowery Newsgirl 28, canceled. Our New Minister 9. Our New Minister 17 (return). Croker's Educated Horses 19-21. Little Homestead 23.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): Harry Horne as Rip Van Winkle Feb. 27 pleased a large audience. His Highness the Boy 5 canceled. W. B. Patton 8. A Hot Old Time 14. Coon Hollow 22.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Will Nicoll 3; co. good; house fair. The Wayward Daughter 10. Herald Square moving pictures 15. The Little Homestead 22. East Lynne 26.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Julia Gray in Her Only Sin 5; splendid, to fair business. Quincy Adams Sawyer 10. Hawthorn Musical co. 13. Moving pictures 14. Little Homestead 23. New York Vaudeville co. 29.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Holy City Feb. 26; excellent co.; good house. His Highness the Boy 5 canceled. King of Tramps 7. Gus Sun's Minstrels 13. Human Slave 20. Si Plunkard 27. The Jeffersons in The Rivals April 6.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Reno B. Welborn Feb. 28 delighted large house. East Lynne 2; fair, to moderate business. Guy Carleton Lee 5. Gus Sun's Minstrels 7. Professor John B. De Monte 9.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): When Knighthood Was in Flower Feb. 26; attendance and performance good. The Office Boy 27 to small house. The Land of Nod 2 delighted a fine house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): The Toilers Feb. 28 pleased large house. Bowery Newsgirl 3 failed to appear. Lecture 5. Old Virginia 9. Wayward Daughter 12. Royal Vaudeville co. 16.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Volunteer Girls 2 failed to appear. Old Virginia 5 failed to appear. A Study in Scarlet 14. Wayward Girl 15.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): Why Women Sin 2 pleased, to poor business. Royal Comedy co. 3; two performances; good co. and houses. The Four Huntings 12. Holty Tolty 17.

ANDERSON.—GRAND (Terhune and Kilgore, mgrs.): Land of Nod 3, excellent, to big business. The College Widow 7; excellent, to S. R. O. Why Jones Left Home 14. Flaming Arrow 21.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): Union Depot Feb. 28 local); capacity. When Knighthood Was in Flower 10. A Study in Scarlet 12. Wayward Daughter 16.

ROCHESTER.—ACADEMY (Holden Brothers and Ruh, mgr.): Her Only Sin played here 1, instead of at Wabash, pleasing fair sized audience. Lyman Howe's moving pictures 19.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Comedy co. 6; fair house; well pleased. The Wayward Daughter 9.

ALEXANDRIA.—OPERA HOUSE (W. H. Lippe, mgr.): His Highness the Boy 1; good, to fair business. Hooligan's Troubles 10.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Our New Minister 5; best of season. Our New Minister 13 (return).

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): King of Tramps 1; fair, to good house.

NOBLESVILLE.—WILD'S GRAND (L. Wild, mgr.): The Last Rose of Summer 9.

INDIAN TERRITORY.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): Holden Brothers in What Women Will Do Feb. 27; good business. Gordon and Bennett co. in A Royal Slave 28; fair, to good business. Eva Tanguay in The Sambo Girl 2; splendid, to packed house.

ARDMORE.—ROBINSON'S OPERA HOUSE: John Griffith Feb. 27; good business; pleased.

IOWA.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): The Pink Hussars Feb. 27 were highly appreciated by a full house. Over Niagara Falls 1; light business; fair co. Walker Whiteside in Heart and Sword 2; moderate patronage; excellent co. His Father's Sin 3; poor house and co. Hickman-Bessey co. entire week beginning 5. FRANK SIMONDS.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Homeseekers 10 canceled. Buster Brown 13. Maude Ballington Booth (Ellsworth College Lecture Course) 22. FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Yorke and Adams in Bankers and Brokers Feb. 27 pleased fair sized house. The Pink Hussars 28 delighted big business; pony ballet a big hit. When Johnny Comes Marching Home 1, 2; deserving of better business; co. very good. Walker Whiteside 3; fine business matinee and evening. It Happened in Nordland 5, 6; capacity both dates; best attraction this season. Al. G. Field's Minstrels 7. Isle of Spice 8. San Toy 9, 10.——GRAND (William Foster, mgr.): Lured from Home 1-3; good attraction and business. The Homeseekers 4-7 pleased good houses; capable co. When Women Love 8-10 canceled. The Blackhawk Mine 8-10. The Way of the Transgressor 11-14. Queen of the Highbinders 15-17. At the Old Cross Roads 18-21. Dangers of Working Girls 22-24.——ITEM: The Opera House was destroyed by fire 5 at 5 o'clock; estimated loss, $150,000.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Grace George Feb. 28 in The Marriage of William Ashe pleased well filled house. Mrs. Fiske 1 presented Leah Kleschna; excellent, to large and fashionable audience; strong supporting co. House dark 2, 3. Over Niagara Falls 4; fair audience. Egypta 5; fair attraction and house. Babes in Toyland 6. Morrison's Faust 8. Al. G. Field's Minstrels 10. Hickman-Bessey co. 11. The Gingerbread Man 13. When We Were Twenty-one 14. A Pair of Pinks 18. The Flints 19-22. At the Old Cross Roads 25. Checkers 28.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): The Rajah of Altara Feb. 25; fair; good house. Buster Brown 25, 26; big business to excellent satisfaction. Kerry Gow 27 pleased good house. Katherine Ridgeway 1 to full house; pleased. A Pair of Pinks 2; fair house; very poor performance. Miss Bob White 3; very ordinary presentation; fair business. Lew Fields in It Happened in Nordland 4. Lulu Glaser in Miss Dolly Dollars 5. Parsifal 10.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Columbia Opera co. in Erminie Feb. 28; poor business and attraction. Violin Concert 5. Sam Jones (lecture) 7 (Lyceum Course). Man's Enemy 12.——STYER'S OPERA HOUSE (George Higgens, mgr.): Dark.——ITEM: The season at the Grand has been good enough, so the management can pay a five per cent. annual dividend.

ELDORA.—WISNER OPERA HOUSE (George E. Gilman, mgr.): Home minstrel entertainment by boys of Iowa Industrial School 2 to well pleased audience. The Homeseekers 9 canceled; scenery and wardrobe destroyed by fire. David Harum 22. National Stock co. 26-28.——ITEM: C. W. Kenoyer, stage-manager of the Wisner, is recovering after three months' illness.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Yorke and Adams in Bankers and Brokers 1 pleased good house. The Isle of Spice 3; good business matinee and evening. Babes in Toyland 5 pleased good business. Raoul Pugno (pianist) 7 to fair business. When We Were Twenty-one 9. The Gingerbread Man 12. San Toy 15. A Pair of Pinks 17. The Little Gray Lady 22. Buster Brown 24. Checkers 26. Sousa and his band 27.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Shipp's Indoor Circus Feb. 26-3; fine; pleased full house. Babes in Toyland 7. Field's Minstrels 8. Over Niagara Falls 10. The Gingerbread Man 15. West and Vokes 16. The Rivals 20.——PEOPLE'S (Victor Hugo, mgr.): Vaudeville; first-class bill; good business.

DUBUQUE.—GRAND (William T. Roehl, mgr.): Frank Long Stock co. Feb. 26-3 drew good houses. Isle of Spice 5 pleased capacity. Pink Hussars 6 delighted large audience. Babes in Toyland 8. Field's Minstrels 9. When London Sleeps 13. San Toy 14. The Tie that Binds 17. The Way of the Transgressor 21. Buster Brown 23.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): When Johnny Comes Marching Home 3; two fair houses; pleased. When We Were Twenty-one 6; good sale. Over Niagara Falls 8. Erminie 9.——ITEM: Farmer Burns will wrestle with Grimly Simmers at the Coldren 7.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Carlton Opera co. Feb. 28 in When Johnny Comes Marching Home deserved better house; business, however, fair, and co. good. The Isle of Spice 7. San Toy 13. The Chinese Honeymoon 16. Buster Brown 20.

CHEROKEE.—GRAND (E. Brunson, mgr.): Miss Bob White Feb. 28; excellent; fair business; thorough satisfaction. A Woman's Sacrifice 6. The Honeymoon 9. Dode Fisk Concert co. (auspices of the local K. of P.) 15. Dunbar Concert co. (Lecture Course) 21. John Griffith in Richard III 23.

FAIRFIELD.—GRAND (Lou Thoma, mgr.): Over Niagara Falls 2; good house; pleased. Rooney Boys' Concert 5 to fair business; good satisfaction. Star National Stock co. 8-10. Catherine Ridgeway 12. Irma Opera co. 15.

OSKALOOSA.—OPERA HOUSE (J. Frank Jersey, mgr.): When We Were Twenty-one 7. San Toy 8. The Chase-Lister co. 12 and week. Hooligan's Troubles 22. The County Chairman 30.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): The Ralph Riggs Comic Opera co. in The Rajah of Altara 3 pleased fair business. A Woman's Sacrifice 5.

ONAWA.—OPERA HOUSE (I. A. Blotcky, mgr.): The Folks Up Willow Creek 7. U. T. C. 12. Father Kelley, lecture, The American Volunteer, 14, auspices of Library Art Club.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): At the Old Cross Roads 17. Dr. Arnold 18. Buster Brown 19. Savage's Grand Opera in English 20.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Buster Brown 15.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (W. B. Kearns, mgr.): Flora De Voss co. Feb. 26-3 pleased good business.

SPENCER.—GRAND (Franklin Floete, mgr.): Charlotte Burnett in The Honeymoon 10.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Kyrle Bellew in Raffles Feb. 26; excellent co.; capacity. Modjeska in Macbeth 1; fine production; drew S. R. O. At the Old Cross Roads 4; good co.; fine business. Shipp's Indoor Circus 5-10.——CRAWFORD (Crawford and Kane, mgrs.): Miss Bob White 10. DAVID J. AUGUST.

WICHITA.—CRAWFORD (R. L. Martling, mgr.): David Harum Feb. 28; fair co. and business. Modjeska 2 delighted large and fashionable audience. Dora Thorne 3 pleased fair business.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Mamie Sheridan Wolford co. 26-3; fair co.; pleased good business. Plays: Was She to Blame, The Widow Goldstein, The Lights and Shadows of Paris, Kathleen Mavourneen, Dora Thorne, and Mystic Mountain.——BIJOU (Olson Brothers, mgrs.): Vaudeville. Capacity business 26-3. Bill included Hart Trio, Frances Folsom, Hadji Lesuk, Little Maybelle Massey, and Myrtle Shannon.

COFFEYVILLE.—AUDITORIUM (J. B. Lockett, mgr.): Morey Stock co. opened an eight nights' engagement Feb. 25 with The Darkest Hour, closed with Fatal Blindness; broke all records of house. Brittain Entertainers 5, 6; fair house. Pierce-Benton Stock co. 9, 10. Beautiful Bagdad, Sunday, 11. Myrkle-Harder Stock co. 13. Lyman Howe's moving pictures 14. She Stoops to Conquer 17. Taming of the Shrew 18. My Friend from Arkansas 24. Open dates 18-24; from 25-April 3.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE (E. R. Byers, mgr.): David Harum Feb. 26; splendid, to packed house. She Stoops to Conquer 28; poor house and performance. Salvation Army 1; Major Dubbin; 8. R. O. Lyman Howe's picture show 2; good, to small house. Mysterious Raffles 3, matinee and night. Lyman Howe's picture show 5. National Opera co. 8. Walker Whiteside 13. Elks' Minstrels 16.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Primrose Minstrels 2 delighted good house. San Toy 4; splendid to good business. The Lockes 5-7 opening in The Princess of Patches to S. R. O.——PEOPLE'S (Cunningham Brothers, mgrs.): Bill for week of 4 includes Maurice, the Ryans, the Five Hewlettes, Mac Hadley, Jake Georgen, and the kinodrome; business, S. R. O. daily.

CHANUTE.—HETRICK (Fred L. Williams, mgr.): David Harum 1 pleased large and fashionable audience. Beautiful Bagdad, matinee and night, 10.——ITEM: R. B. Palmer, manager of the Hetrick, severed his connections with that house 2. He has made many friends here.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): Kyrle Bellew in Raffles Feb. 27; excellent, to S. R. O. George H. Primrose's Minstrels 28; good co. to fair business. Resurrection 4; fair co. and business. San Toy 5; good co. and business. The Way of the Transgressor 6. Miss Bob White 8.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Poor Relation Feb. 24; fair co. and business. Shadows on the Hearth 5; good business; greatly pleased audience. Margaret Ralph co. in She Stoops to Conquer 8. Slaves of the Mine 14. John Griffith in Richard III 21.

HOLTON.—HINNEN'S OPERA HOUSE (J. C. Hinnen, mgr.): The Sea Waif changed from Feb. 26 to 8. All Sides of Life 3; to fair performance and business. Dora Thorne 6. The Sea Waif 8. The Girl from Sweden 27. Gordon and Bennett's The Holy City April 21.

NEWTON.—NEW RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): Noble Dramatic co. 1-3, three nights and matinee, in Our Strategists, The Gold King, Reuben Blue, and The Scout's Revenge; fair co. and business. Britton's pictures 19-21. Jerry from Kerry 24. The Price of Love 27.

HUTCHINSON.—HOME (W. A. Loe, mgr.): Noble Dramatic co. Feb. 26-28; good co.; fair business. Plays: Our Strategist, Reuben Glue, and A Scout's Revenge. Parsifal 1; good co. and scenery; S. R. O. Margaret Ralph in She Stoops to Conquer 3; fair co. and business.

WINFIELD.—GRAND (E. R. Byers, mgr.): David Harum Feb. 27; good, to fair business. Lyman H. Howe's moving pictures, matinee and night, 3 pleased. National Grand Opera co. 9. Side Tracked 14. Price of Love 21. Augusta Cottlow 22. Rajah of Rhong 27. Wolfe Stock co. April 1-7.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Shadows on the Hearth Feb. 28; fine, to fair house. John Griffith 15. Howe's pictures 16. Miss Bob White 19. The Clansman 22. Alvin Joslin 23. A Message from Mars 27.

COLUMBUS.—M'GHIE'S (W. E. McGhie, mgr.): International Chautauqua moving pictures Feb. 28-3 pleased good business. Lulu Tyler Gates co. (local Lecture Course) 12. A Struggle for Gold 13. To Die at Dawn 14. Lyman Howe's pictures 15.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Beautiful Bagdad co. 2; fair co. to light business. Parsifal co. 3; excellent co.; fair house. American Burlesque co. 9.

OTTAWA.—THE ROHRBAUGH (S. R. Hubbard, mgr.): Shadows on the Hearth 1; excellent, to light business (stormy). Beautiful Bagdad 3; two good performances and business.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Elks' Minstrels Feb. 27, 28; good, to large houses. Dora Thorne 1; fair attraction and business.

KENTUCKY.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): Mildred Holland in The Lily and the Prince Feb. 27; fine performance and business; ably supported. Sousa's Band 1; splendid, to crowded house. The Isle of Spice 3 pleased crowded houses matinee and night. Florence Roberts in The Player Maid 7. A Trip to Egypt 9. Robin Hood 12. Eva Tanguay in The Sambo Girl 17. Richard Carle in The Mayor of Tokio 19. The Eleventh Hour 20. David Bispham Concert 21.

HOPKINSVILLE.—HOLLAND OPERA HOUSE (Tom Ennis, mgr.): Donnelly and Hatfield's Minstrels Feb. 28; good house and performance. Mildred Holland in The Lily and the Prince 3 pleased good house. A Trip to Egypt 7. Robin Hood 13.——UNION TABERNACLE (H. L. McPherson, mgr.): S. W. Gillilan (humorist) 28; good house; pleased. Sousa 2; S. R. O.; pleased. Elbert Hubbard 6.

HENDERSON.—THEATRE (L. D. Smith, mgr.): Mildred Holland in The Lily and the Prince 1; excellent. Wizard of Oz 2; poor presentation of the original Wizard of Oz; fair business. Sousa's Band 3, matinee, pleased a big house. Gus Sun's Minstrels 5; poor, to topheavy business. Little Tycoon Opera co. 7 (local) benefit Y. M. C. A. Florence Davis 9 in The Player Maid. Glick Stock co. in repertoire 12-17, excepting one night. Ted E. Faust 18.

MORGANFIELD.—GRAND (Lucien Drury, mgr.): The Isle of Spice 2 to most enthusiastic house of the season; repeated encores. The Union Depot (local) 9. Robin Hood 15. Glick Stock co. 19-24.——ITEMS: The Little Tycoon (local) is booked for 7 in Henderson, at Park Theatre.—Manager Drury has taken up the matter of The Isle of Spice for Fall engagement with home co.; the town was delighted.

MADISONVILLE.—MORTON (James A. Franceway, mgr.): The Wizard of Oz Feb. 28; small audience; disappointed. Isle of Spice 1; capacity; delighted. Florence Davis in The Player Maid 8. Robin Hood 14.——ITEM: Business is growing here. Interurban train service to nearby towns has increased it.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): Wizard of Oz co. (without Montgomery and Stone) 1; poor audience. Sousa 3; big business. Glick Stock co. 5-10; opening night in Her Father's Sin to packed house. Florence Davis 12. Sambo Girl 14. Prince Chap 17. Lyman Brothers 24.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Sothern-Marlowe 6 to capacity; fine performance. Mildred Holland in The Lily and Prince 8. Isle of Spice 10.——A number from this city went to Frankfort to see Mrs. Fiske.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Donnelly and Hatfield's Minstrels 5; receipts $453; best thing of the season. Osman Stock co. 19-24.

ASHLAND.—THEATRE (Norton and Smith, mgrs.): Dora Thorne 5; good, to fair house. The Wizard of Oz 12.

LOUISIANA.

OPELOUSAS.—SANDOZ OPERA HOUSE (Jonas Roos, mgr.): Trip to Egypt Feb. 24 pleased big business. Robert Sherman in My Friend from Arkansas 1; good, to poor business. Denver Express 4.——ITEMS: Manager Roos will make some great improvements in the house at the close of this season.—The Jacobs News Co. are still figuring on their proposed brick opera house, and President Jacobs, of that co., informs us that he intends to build same in time for next season's business.—A census of the town will be taken shortly; it now exceeds 5,000.—Steps will be taken at once for the organization of an Elks' lodge.

BATON ROUGE.—ELKS' (Erlich Brothers and Cole, lessees; Gus Werner, mgr.): Rajah of Bhong 4 to good business. Mayor of Tokio 11. James O'Neill 16. Girl from Mars 21. Lew Dockstader April 1. Shadows of Sin 7. Buster Brown 8. The season at the Elks' will close April 8.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Barlow's Minstrels Feb. 27; fair performance and attendance. My Friend from Arkansas 4; fair production to topheavy house. Buster Brown 7. The Heir to the Hoorah 8. The Old Homestead 9. Yankee Consul 11.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Trip to Egypt Feb. 21 to a fair house. Season closed with the Schubert Symphony co. 25 (benefit of the firemen); good business; pleased.

MONROE.—SUGAR BROTHERS' THEATRE (Erlich Brothers and Coleman, lessees): My Friend from Arkansas 3 pleased good house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Robert Edeson in Strongheart Feb. 28 pleased S. R. O. The Devil's Auction 1 pleased good business. Shepard's moving pictures 2, 3 pleased four good audiences. Harvey and Gage Comedy co. opened week 5 to full house. Dora Thorne 3 canceled. William H. Crane in An American Lord 12. Myrkle-Harder Comedy co. 13-17. As Ye Sow 22-24.

BATH.—COLUMBIA (Oliver Moses, mgr.): The American Picture co. 7; fair house; pleased. The Devil's Auction 8; good house; pleased. Shepard's moving pictures 9 pleased small audience.——ITEM: Twenty members of Rockland Lodge, B. P. O. E., were entertained at a social session 8 by the local lodge.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Maude Hillman co. closed successful engagement Feb. 28, presenting Nan Patterson; large house. Devil's Auction 7. Shepard's pictures 10. Henry Clay Barnabee in Cloverdale 12 canceled. Duke of Killicrankie 14. Harvey and Gage 15-17.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Devil's Auction 5 to usual good audience. Frank Daniels in Sergeant Brue 6, 7 to capacity. William H. Crane in An American Lord 9, 10. As Ye Sow week 12; Eleanor Robson 19.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Devil's Auction 3 pleased S. R. O.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): May Hillman Stock co. Feb. 26-3 closed week to fair business with His Little Lordship. Other plays: Nettie the Newsgirl, Charity Bess, The Circus Girl, and The Little Duchess; fair performances. Message from Mars 5; satisfactory business. Simple Simon Simple 8; very clever; well staged and costumed; pleasing immense business. In Louisiana 10. Chauncey-Keiffer 12-16. The Beauty Doctor 17. A Bunch of Keys 19. The Wizard of Oz 20. Metropolitan Burlesquers 22. Vogel's Minstrels 24.

HAGERSTOWN.—ACADEMY (Charles W. Boyer, lessee and mgr.): The Marvelous Menough's Vaudeville co. opened house for week 5 with full house; crowds slim since. Choir Singers 12. Convict's Daughter 14. The Sign of the Cross 16. Bunch of Keys 20.——ITEM: The Heart of Ireland came to grief at Frederick, Md.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Phalen Stock co. closed a week of good business 3, and pleased; the work of Raymond L. Bond in the leading roles was commendable. Maude Hillman Stock co. 5-10 opened a week's engagement, presenting The Prince and the Sword as the opening bill; the co. supporting is very good; Miss Hillman made a good impression as Josephine Lincolen; others that deserve mention are William A. Dillon, a good singer; Harry B. N. Stafford, Jeannette Miller, Richard Garrick, and Charles Baker; specialties by Jackley and Bunnell, Miller Brothers, Laura Houston, and Charles Baker; productions well staged. Choral Union (local) 15. Robert Edeson 14. Florence Hamilton 17. W. H. Crane 20. Little Johnny Jones 22. Devil's Auction 23.——ITEMS: Wright Huntington was in town 1-6, arranging for a stock co. at one of the local theatres.—Irene Myers and the members of her co. enjoyed the matinee performance of the Maude Hillman co 5.—Gertrude Dion Magill will play leading business with the Hathaway Stock co. this season.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Harcourt Comedy co. 5-10, except 8, opened with Vendetta to fair house; co. good. Other plays: Red River, We Uns of Tennessee, A Son of Toil, Heart of Klondike, Don Cassar, and The Maid of the Mill. Robert Edeson in Strongheart 8. Duke of Killicrankie 12. Devil's Auction 13. An American Lord 14.——BRADFORD HALL: Pythian K. of P. Minstrels (local); crowded house; co. good. Fred B. Merrow, interlocutor; soloists: George A. Taylor, George Marquette, John Dickens, Ernest Scott, Joseph Verille, Fred Delaney, J. Waldo Quimbey, Frank Austin, James J. Smiley, Arthur Le Riche, William Noonan, and George Hurn.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Henry Clay Barnabee in Cloverdale 2; performance only fair; attendance good. Robert Edeson in Strongheart 3; good, to capacity. William Crane in The American Lord 5; performance and attendance good. Jere McAuliffe co. 6-10; performances and attendance

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MANUFACTURERS OF EPIDERMINE

good. Plays: Man-o'War's Man, Confessions of a Wife, Up York State, The Irish Gamekeeper, King of Trumps, Shamus O'Brien, Pitfalls of New York. Harcourt Comedy co. 12-16. Daniel O'Connell 17 (local).——ITEM: The Cloverdale Opera co. closed its season after the performance 2. It was said that the manager disappeared.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Phelan Stock co. 5-10. Plays: Her Mad Marriage, Beyond the Law, Sergeant James, A Stranger in a Strange Land, The Creole's Revenge, By Right of Sword, Wedded, but No Wife, and A Wife's Dishonor; opened to good business. Robert Edeson in Strongheart 12. Rice Comedy co. 13-17. Plays: The Stowaway, Road to 'Frisco, A Gentleman Burglar, The Winning Hand, Sidewalks of New York, Bar Harbor, Bertha, the Sewing Machine Girl, Trixie, Heart of the Klondike, and The Mysterious Mr. Raffles.——OPERA HOUSE (Cahn and Grant, mgrs.): Lincoln 5; good house. Robert Edeson in Strongheart; large and pleased house 6. W. H. Crane in An American Lord 8. Frank Daniels in Sergeant Brue 9. The Duke of Killicrankie 10.——ACADEMY (R. F. Murphy, mgr.): The Academy of Music Stock co. week of 5 in Woman Against Woman. Alexander Von Metzel and Isabel Fletcher in the leading roles.

PITTSFIELD.—EMPIRE (J. H. Tebbetts, mgr.): Week 5-10: Wormwood's dogs, etc., Whitney-Hanley and co., Kimball and Donovan, Clarence Sisters, Chalk Saunders and Martyne; good business.——COLONIAL (James P. Sullivan, mgr.): As an experiment to meet opposition business the Colonial presented a fine vaudeville bill 5-7 to good business. Bill: Verona Jarbeau, Willard Newell and co., Marie Jansen, Metcalf, Paddock and Edwards, the Great Alexander, Pratt's dogs, Wood and Ward, and the vasdegraph.——COLONIAL (James P. Sullivan, mgr.): Graham Stock co. Feb. 27-3; good business. Vaudeville 5-7. The Holy City 8. Pictorial reproduction of Oberammergau 9, auspices of the Eagles. Human Hearts 10. Kennedy's Players 12-17.——ITEM: The State inspector visited both theatres the past week and pronounced them O. K.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Vaudeville 5-10. Tourbillon, Pearl Andrews, Wayne and De Stroche, Kitty Mitchell, Spilk, Hennen and James, Charles Blake, and Montague and O'Hara played to fair business. Washington Society Girls 12-14.——THE EMPIRE (T. F. Murray, mgr.): Vanity Fair co.; good co.; excellent business. The Holy City 5-7 pleased good houses. Sheridan's City Sports 8-12 opened to crowded house. The Two Johns 12-14.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Richard Mansfield in Beau Brummel 3 pleased large audience; excellent co. Benjamin Chapin in Lincoln 6, 7; good performance; poor house. Robert Edeson in Strongheart 9. Frank Daniels in Sergeant Brue 10. Patience (local) 14.——FRANKLIN SQUARE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented The Climbers 5-10 to good audiences; the work of the entire co. was excellent. The Henrietta 12-17.

FITCHBURG.—CUMINGS' (Wallace and Hendersburg, lessees; W. A. Wesley, mgr.): Flynn Stock co. Feb. 26-3; did big business. Plays: Hands Across the Sea, Resurrection, Gambler's Daughter, Galley Slave, Searchlights of a Great City, Queen of the White Slaves, Fatal Marriage, and Camille. Mitchell All Star Players 5-10, except 8, opened to good business. Human Hearts 8. Huntley Stock co. 12-17, except 15. Little Johnny Jones 15. Rice Comedy co. 19-24.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Harcourt Comedy co. closed to fair business 3. Shepard's pictures 4; good houses. William H. Crane in An American Lord 6, and Robert Edeson in Strongheart 7 to good houses. Frank Daniels 8. Duke of Killicrankie 9. Ben of Broken Bow 10. Devil's Auction 14.——ITEM: Henry Clay Barnaby in Cloverdell billed for 5 canceled, the co. having closed at Lynn 1.

BROCKTON.—CITY THEATRE (W. B. Proso, mgr.): Rice Stock co. Feb. 26-3; good business. Plays: The Stowaway, A Gentleman Burglar, Road to 'Frisco, Bertha, the Sewing Machine Girl; The Winning Hand, The Mysterious Mr. Raffles, and Sidewalks of New York. The Flynn Stock co. (return) 5-9 opened in Hands Across the Sea to large and pleased audience.

MARLBORO.—THEATRE (Bert C. Riley, mgr.): Boston Symphony Orchestra Feb. 26. Cloverdell, with Henry Clay Barnaby, 27; fair co. and performance. As Ye Sow 5; splendid, to capacity. Duke of Killicrankie 8. Charles K. Harris 17. Dr. Whittaker (lecture) 22. Flynn Stock co. 24. Neil Burgess in County Fair 27. Devil's Auction 30.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Huntley Stock co. 5-10; best this season; opened in Hazel Kirke to good business; good specialties; Roattino and Stevens in Scenes in a Wisteria Bower were very good. Mitchell's All Star players 12-17 (except 13). The Duke of Killicrankie 13.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Rockland Dramatic Club presented Arabian Nights 2 to crowded house. C. J. Gorman's Merry Makers, vaudeville, 3. Prescelle, humorist, hypnotist, and mind reader, 8-10.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Rice Comedy co. 5-10; did fair business. Plays: The Winning Hand, The Mysterious Mr. Raffles, Trixe; or, Beyond the Rockies, and Bar Harbor.

MICHIGAN.

SAGINAW. — ACADEMY (Joseph Pearlstein, mgr.): The Jeffersons in The Rivals Feb. 27; full house; good satisfaction. Bunch of Keys 4 to good patronage. Little Homestead 5 pleased good house. Shadows of a Great City 6, 7. Babes in Toyland 8. Land of Nod 10.——JEFFERS' (Sam Marks, mgr.): Stetson's U. T. C. 1-4; very good business. North Brothers' Comedians 5-10, presenting The Lost Paradise, The Wizard of Wall Street, and Driven from Home.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): William and Joseph Jefferson gave an excellent presentation of The Rivals to a large audience Feb. 28. A Bunch of Keys 3; business fair. The Little Homestead 4, and Shadows of a Great City 5 drew fairly well, and seemed to please lovers of melodrama. Babes in Toyland 7. Peck's Bad Boy 11. Two Little Waifs 13. Millionaire Tramp 16. Land of Nod 17. Over Niagara Falls 18, 19. A Madcap Princess 20. Louis James 26. Sousa's Band 29.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Babes in Toyland 1 pleased good house. Al. G. Field's Minstrels 2; S. R. O.; fine performance. What Happened to Jones 5; good co. and business. The Jeffersons in The Rivals 6; very capable co.; highly pleased. The Reformation (local) 8, 9. Little Homestead 13. Land of Nod 15.——BIJOU (W. S. Butterfield, mgr.): Continues to draw full houses nightly; bill for week 5 particularly good.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Harold Nelson co. 1-3 in Richelieu, Hamlet, David Garrick, and Prince Otto; excellent co., to good business. Rip Van Winkle 12. Sousa's Band 15. Buster Brown 20. Sherlock Holmes 30. Beach and Bowers' Minstrels April 10. Joseph De Grasse 16. Al. H. Wilson 20. U. T. C. 24. Isle of Spice May 1.

ADRIAN.—CROSWELL'S OPERA HOUSE (C. D. Hardy, mgr.): A Bunch of Keys Feb. 27; fair, to small house. Al. G. Field's Minstrels again tested the capacity of this house 1; gave best of satisfaction. Jane Corcoran in Pretty Peggy 3; splendid co.; gave excellent satisfaction to fair sized house. Julia Gray in Her Only Sin 7. Babes in Toyland 10. Bennett-Moulton co. 12-17.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Rudolph and Adolph Feb. 27; fair attendance and production. Little Homestead 2; poor house. Postmaster's Daughter 3; largest matinee in history of house; S. R. O. at night and good satisfaction. A Bunch of Keys 5 to fair house. Peck's Bad Boy 7. Shadows of a Great City 8. Two Little Waifs 9. Her Only Sin 10.

FLINT.—STONE'S OPERA HOUSE (Alert C. Pegg, mgr.): Little Johnny Jones Feb. 22 pleased two good houses. Rudolph and Adolph 26; large business and fair satisfaction. Stetson's U. T. C. 27 delighted large audience. Little Homestead 3 pleased two good houses. Babes in Toyland 6. Peck's Bad Boy 8. Two Little Waifs 10. Land of Nod 20. A Study in Scarlet 23. Howe's moving pictures 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): William Owen in Othello 1 to good audience. Jane Dore in East Lynne 3 pleased two good houses. Crocker's Educated Horses 8-10. Virginia Drew Trescott in When Knighthood Was in Flower 12. Over Niagara Falls 14. Howe's moving pictures 21.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Professor E. K. Crocker's educated horses Feb. 26-28 pleased fair houses. A Bunch of Keys 1; fair house; satisfactory. Babes in Toyland 2 displeased a good house. The Jeffersons in The Rivals 5; fair house; pleased. What Happened to Jones 6; fair house; satisfactory.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Dorothy Deane Feb. 26 pleased fair house. Four Huntings 3 delighted good house; Low Hunting especially clever. Crocker's horses 5-7. What Happened to Jones 8. Little Homestead 12. U. T. C. 13. When Knighthood Was in Flower 19.

GRAND RAPIDS.—POWERS (Sommers and Co., mgrs.): Joseph and William Jefferson presented The Rivals 3 to fair business; performance satisfactory. Land of Nod 9-11.——MAJESTIC (O. Stair, mgr.): The Four Huntings in The Fool House attracted medium house 4-7. The Burglar's Daughter 8-10.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): The Little Homestead 1; fair performance; medium house. William Owen in Othello 5; fine production to good house. Babes in Toyland 9. Over Niagara Falls 12. When Knighthood Was in Flower 14. Lasher, magician, 16, 17. Brant Opera co. 19.

OWOSSO.—OPERA HOUSE (Stephens and Beardsley, mgrs.): Romeo and Juliet 2, 3 to fair business. The Little Homestead 6 to fair house; co. good. Stetson's U. T. C. drew the usual large house 7. Julia Gray in Her Only Sin 8. William Owen in Othello 14.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): A Bunch of Keys 2; good co. and business. Peck's Bad Boy 3; fair co. to good business. The Millionaire Tramp 15. The Land of Nod 16. The Little Homestead 17.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): Julia Gray in Her Only Sin 6; excellent, to fair business. Bostonia Sextette Club 9. Crocker's educated horses 12, 13. A Millionaire Tramp 23. For Her Sake 30.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Louis James, supported by Norman Hackett, in Virginius Feb. 26; excellent, to packed house. Sousa's Band 17. Paris by Night 10. Buster Brown 23. When Knighthood Was in Flower 30.

IONIA.—OPERA HOUSE (Smith and Barnes, mgrs.): Stetson's U. T. C. Feb. 26 pleased fair business. Peck's Bad Boy 1; medium co.; pleased small audience. The Little Homestead 8.

DOWAGIAC.—BECKWITH MEMORIAL (W. T. Leckie, mgr.): Professor Crocker's educated horses 1-3 to good business; matinee 3 to S. R. O. Stetson's U. T. C. 12.

TRAVERSE CITY.—STEINBERG'S GRAND (Steinberg Brothers, mgrs.): Paris by Night 16. Two Little Waifs 24 canceled. Buster Brown 28.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Dark week Feb. 26-3. Sousa and his band 17.

MINNESOTA.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, res. mgr.): North Brothers 5 and week opened in The Parish Priest to S. R. O.; delighted. Buster Brown 3 to big house; co. good. Eight Bells 12. The Tie That Binds 15. Joseph De Grasse 20. Sousa's Band 22. Woodward and Burgess Stock co. 26 and week. Isle of Spice April 2.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): A capacity house greeted Bertha Galland in Sweet Kitty Bellairs 5; audience delighted. Sousa's Band 20.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Eight Bells Feb. 24; S. R. O. An Aristocratic Tramp 27 pleased large audience. Bankers and Brokers 3. Nat Wills in The Duke of Duluth 10.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Band concert (local) Feb. 28; crowded house. Beach and Bowers' Minstrels 7. S. Woodland 13. Nance O'Neil 17. Isle of Spice 23. Yon Yonson 26.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Sweet Kitty Bellairs 6. Buster Brown 7. Babes in Toyland 9. Woodland 14. Sousa's Band 22.

AUSTIN.—PALACE MUSIC HALL (A. B. Hunkins, mgr.): Russell Comedy co. 1-3 failed to appear. House will be closed for a month on account of Billy Sunday meetings.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): A Study in Scarlet 1; fair co.; light business. Buster Brown 5; good co.; pleased good business.

ST. PETER.—OPERA HOUSE (Ludcke Brothers, mgrs.): A Lady in Scarlet 5; fair business and co. Warner Comedy co. 12-17.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): An Aristocratic Tramp 4; poor house and performance.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Skoogaard Concert co. 9.

MISSISSIPPI.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): A Trip to Egypt Feb. 26; fair house. The Rajah of Bhong 1 pleased good business; specialties of the Elmore Sisters good. Alice Nielsen in Don Pasquale 2; excellent, to full house; also appearing to good house in a special concert 3, on account of canceled date at Meridian, Miss. Edsall-Winthrope Stock co. 5-10. Richard Carle 12. James O'Neill 13. Harry Beresford 14. Modjeska 15.——ITEM: Rajah of Bhong co. closed season 3; disbanded and canceled all dates.

VICKSBURG.—WALNUT STREET (Henry L. Mayer, mgr.): Alice Nielsen and co. Feb. 26 scored big hit; Miss Nielsen completely captured large audience. The Rajah of Bhong 2 pleased good business; Elmore Sisters deserve mention. Cosmopolitan Amusement co. 5-10. The Yankee Consul 13. James O'Neill in Monte Cristo 14. Modjeska 17. Lew Dockstader's Minstrels April 4. Buster Brown 11. The Mummy and the Humming Bird 28.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Peruchi-Gypsene co. week Feb. 26. Plays: A Midnight Marriage, Romance Above the Clouds, My Friend from Mexico, New Secretary, Love and Law; co. excellent. Robert Mansfield, leading man, scored seven big hits while in city. Rajah of Bhong 28; bad performance to fair business.

GREENVILLE.—GRAND (H. E. Marsh, mgr.): Edsall-Winthrope co. in repertoire week of Feb. 27; fair houses; pleased. Red Men's Carnival Show week 19. Modjeska 19.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Kyrie Bellew in Raffles Feb. 28 pleased capacity. Primrose's Minstrels 1 pleased large crowd. San Toy 6. Miss Bob White 7. Parsifal 8. Savage Grand Opera co. 27, 28.——LYCEUM (C. U. Philley, mgr.): Lured from Home 25, 26, to good business. The Homeseekers 27, 28, drew well. David Harum 1-3 pleased good business. The Way of the Transgressor 4, 5. Miner's American Burlesquers 6, 7. West and Vokes 8-10.——LYRIC (H. Walter Van Dyke, mgr.): The Van Dyke Stock co. 25-3; packed houses. Why Men Are Single 4-10 is the closing week of the Van Dyke co. at this house, after which the Lyric will be devoted to vaudeville.

JOPLIN.—CLUB (L. F. Ballard, mgr.): Myrkle-Harder Stock co. Feb. 26-3; crowded houses, and earned them with a good co. Plays: The Slave Girl, The Quaker Tragedy, The Evils of Paris, The Fisherman's Daughter, At Pike's Peak, and Child of the Slums. The Clansman 6 pleased two of the largest houses of the season. David Harum 7. Kubelik 9. Kerry Gow 11. Morey Stock co. 12-17. Miss Bob White 18.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Holden Brothers presented Nobody's Claim in a very clever manner 6 to small business. Denver Express 7. Uncle Si Haskins 14. A Royal Slave 21. Miss Bob White 26. Westminster Gymnasium (local) 30.

LOUISIANA.—PARKS' (Drury Parks, mgr.): Powell's moving pictures 2, 3, pleased good houses. Century Stock co. 5-10. My Wife's Family 15. Uncle Si Haskins 19. Cillicott and Herrington Star Stock co. April 2-7. When Knighthood Was in Flower 13.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): The Last Rose of Summer Feb. 20; co. and business good. Frank Dudley Stock co. 26-3; co. and business good. Florence Davis 5. Coon Hollow 10.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Local entertainment, benefit I. O. O. F., Feb. 27; full house; pleased. Uncle Si Haskins 5. Beautiful Bagdad 8. Old Arkansaw 14. A Royal Slave 20.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): Nobody's Claim 5 pleased fair business. Si Hoskins 10. Century Stock co. 12 and week.

MEXICO.—GRAND (A. R. Waterman, mgr.): Royal Slave 5; fair co.; house poor. David Harum 10. The Clansman 19. The Star National Stock co. 20-24. Miss Bob White 26.

MONTANA.

HELENA.—THEATRE (George A. Miner, mgr.): Little Johnny Jones Feb. 27 delighted packed house. Lohengrin 1; excellent, to crowded house. Nance O'Neil 2; clever performance.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Savage Grand Opera co. in Faust Feb. 26 to good business. Little Johnny Jones 28 to a good house; performance pleased.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Reilly and Wood's Big Comedy and Vaudeville Show 5. Yon Yonson 7. Piff! Paff! Pouff! 8.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Primrose's Minstrels Feb. 27 thoroughly pleased well filled house. Madame Modjeska in Mary Stuart 28; capacity. Kyrie Bellew 1 pleased capacity. University Cadet Band (local) 5. Miss Bob White 6. It Happened in Nordland 7. Arthur C. Alston co. 9, 10. A Pair of Pinks 13. The Isle of Spice 15.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Lyric Road Show (vaudeville) Feb. 23 pleased good business; Powells, contortionists, good. Charlotte Burnett in The Honeymoon 2 pleased small business (stormy). Hooligan's Troubles 3; mediocre, to good business.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): The Honeymoon Feb. 28; good performance and business. Peters' Peerless Players 1-3 in Wealth and Poverty and The Life We Live; good, to light business (rain).

GRAND ISLAND.—BARTENBACK'S OPERA HOUSE (Hy. Bartenback, mgr.): West and Vokes in A Pair of Pinks Feb. 26; excellent, to fair audience. Lyric Road Shows 1; fair performance and house. A Honeymoon gave satisfaction to medium house.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): A Pair of Pinks 1 pleased good business. Charlotte Burnett in The Honeymoon 7.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Robert Edeson in Strongheart 2 satisfied large house. Holy City 3; fair house; well liked. Fenberg Stock 8-10. Devil's Auction 12. Little Johnny Jones 17.——PARK (John Stiles, mgr.): Vanity Fair 5-10 opened to large and enthusiastic houses. May Sheridan 12-17.——ITEM: The much mooted deal for the lease of the Opera House has become a matter of history, B. F. Keith having acquired a ten-year lease, he to take possession Sept. 1, 1907. This means doubtless the complete renovation of the house and the installation of permanent vaudeville.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Fenberg Stock co. closed week of good business 3; best of satisfaction. Henry Clay Barnabee in Cloverdale 16. Bennett-Moulton co. 19-24.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Robert Edeson in Strongheart 1; fine performance; receipts $1,141. The Holy City 2; small house, good attraction. Fenberg Stock co. 5-7; fair business. The Devil's Auction 10.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Linn's educated dogs and monkeys 12-14.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Howe's moving pictures 7 to large and pleased audience.

BERLIN.—ALBERT (Gant Heath, mgr.): Shepard's moving pictures 12, 13. The Marriage of Kitty 15. Harvey and Gage Stock co. 19-24.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Daniel Sully appeared to advantage in The Matchmaker 1, delighting a fair audience. With the performance of the Philadelphia Orchestra 5 closes the Woodhouse Course of Concerts, which in an artistic sense at least have been a success; financially they have about cleared expenses. Gus Thomal's comedy, Mrs. Leffingwell's Boots, was well received 6 by fair house. Andrew Mack 13. Blanche Walsh 14. The Ham Tree 17. Just Out of College 22. Mrs. Wiggs 24.——STATE STREET (Frank Shalters, mgr.): No Mother to Guide Her pleased good houses 1-3. The Show Girl, with Hilda Thomas, 5-7; good performance to good houses. Texas 12, 13. John Vogel's Minstrels 14. The Smart Set 15-17. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Chinatown Charley played to good business 1-3; co. pleased. In Gay New York opened to S. R. O. 4-7; co. excellent; scenic effects and costumes very elaborate; Dan Mason as Herman Schultz was exceptionally good; Lillian Hoerlein as Mlle. Florizell won much applause. Uncle Tom's Cabin 8-10. No Mother to Guide Her 11-14. An Aristocratic Tramp 15-17. THOMAS J. M'ALEER.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Two Johns Feb. 28; S. R. O.; co. ordinary. A Crown of Thorns 1; good co.; fair business. Shepard's moving pictures 3; light business owing to inclement weather. Martin's U. T. C. 5-7 good business and co. From Rags to Riches 8. Child Slaves of New York 10. Deserted at the Altar 12. Texas 14. Vogel's Minstrels 16. A Wife's Secret 17. Volunteer Organist 21. The Convict's Daughter 22. As Told in the Hills 26.——ITEM: Work has been commenced on the remodeling of the local Opera House, which when completed will be an up-to-date theatre, fully equipped.

PATERSON.—LYCEUM (George McManus, mgr.): A Race for Life 5-7 drew the usual good audiences; co. pleased. The Boy Behind the Gun enthused good audiences 8-10. The Smart Set 12-14. A Desperate Chance 15-17.——OPERA HOUSE (John J. Goetchius, mgr.): Railroad Jack 6, 7; unsatisfactory business; co. capable. The Show Girl 8. The Senator's Wife 9. Prince of Pilsen 10. Blanche Walsh 12. Dot Karroll 13-17.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Connihan, mgr.): Paul Quinn in The Funny Mr. Dooley 1 pleased packed house. A Crown of Thorns 3, matinee and evening, to packed houses. A Senator's Wife 5; poor, to fair house. More to Be Pitied Than Scorned 6 pleased good house. From Rags to Riches 7; fair house.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Side Tracked 3; pleased large audience. Bennett-Moulton 5-10 in repertoire; opened in Cumberland '61 to capacity. Other plays: The Princess of Patches, A Daughter of the People, His Jealous Wife, and The Fatal Coin; business continues good. Our Goblins 17. As Told in the Hills 19. A Bell Boy 24.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): A Race for Life 1-3; strong co.; play good; capacity. An Aristocratic Tramp 5-7; excellent business; pleased. More to Be Pitied Than Scorned 8-10. How Baxter Butted In 12-14. Human Hearts 15-17. The Smart Set 19-21.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Our Goblins 5; fair business; good performance. The Great Edison Show 15.

NEW YORK.

ALBANY.—EMPIRE (Frank Williams, mgr.): The Rose of the Alhambra 2 drew splendidly; owing to illness Lillian Blauvelt did not appear; Essie Lyons, her understudy, who is an Albany girl, sang the leading role in a creditable manner; she has a fine voice and a charming stage presence. Sophie Brandt in A Madcap Princess 3 made a good impression; fair business. Thalia Theatre Yiddish co. in Die Wilde 4 drew well. The County Chairman 9. William Collier 10. Mrs. Leffingwell's Boots 12.——HARMANUS BLEECKER HALL (H. E. Jacoba, mgr.): Jefferson De Angelis in Fantana 2, 3 scored a great hit. Ben of Broken Bow 5-7, with Frank Woodruff, attracted large audiences. Robert L. Dunn's moving war pictures 8-10. King of the Opium Ring 12-14. At Piney Ridge 15-17.——ITEMS: John W. Dugan, an Albany boy, is with the Broken Bow co.—Professor Matt McCarty, of calcium light fame, is writing a series of interesting articles in the Albany Sunday "Argus" on local stage reminiscences.—The tremendous business done at the Hall by Paula Edwardes and Jeff De Angelis, each attraction playing three performances to capacity, appears to dispel somewhat the impression that this is only a one-night stand. GEORGE W. HERRICK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): York State Folks 1; capacity; pleased. The Isle of Bong Bong 3; large house. Champlin Stock co. 5-7 in Way Out West, The Belle of Richmond, Sherlock Holmes, The Sign of the Four, Wormwood, By His Royal Command, and In the Heart of the Storm; large business. Viola Allen in The Toast of the Town 8. Champlin Stock co. 9, 10. Ferdinand Grahame Stock co. 12-15 and 17. Lillian Blauvelt in The Rose of the Alhambra 16. Rogers Brothers 27. Ben Hur 29-31.——ITEMS: B. C. Whitney came to Elmira 3, and disbanded The Isle of Bong Bong co. Its members were distributed among the various Whitney enterprises.—Manager W. Charles Smith, of the Lyceum, was re-elected Mayor of Bohemia, a suburb, 6.—M. A. Heller has been appointed manager of the new Grand Opera House, East Stroudsburg, Pa.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): Custer's Last Fight attracted good houses 5-7. The Sultan of Sulu 8-10 was presented before large audiences. The Black Crook 12-14. The Runaways 15-17.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. appeared in Ten Nights in a Bar Room to fine business week 5-10. Alice of Old Vincennes week 12-17.——LYCEUM (M. E. Wolff, mgr.): It's All Your Fault scored a hit 5-7 before good houses. The Madcap Princess 10; good. Mrs. Leffingwell's Boots 12. Ben Hur 15-17.
S. W. CARRUTHERS.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): A S. R. O. house saw The Rose of the Alhambra 1 and were not particularly impressed; Miss Blauvelt, the star, was said to be ill and did not appear. Himmelein's Ideals 5-10 is, as usual, doing good business to highly satisfied audiences. Viola Allen in The Toast of the Town 6; two S. R. O. houses; delighted.——ITEM: Schenectady Lodge of Elks will have their annual benefit at the Van Curler 16, when Mrs. Leffingwell's Boots will be the attraction. GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Marriage of Kitty 1 to fair business. Burr McIntosh (lecture) to small house 3. William Collier in On the Quiet to big house 6. It's All Your Fault 9. Mrs. Leffingwell's Boots 14.——BASTABLE (H. A. Hartig, mgr.): Curse of Drink was well attended 1-3. Sultan of Sulu was well presented to good business 5-7. Custer's Last Fight 8-10. The Runaways 12-14. The Black Crook 15-17.
E. A. BRIDGMAN.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Himmelein's Ideals Feb. 26-3 closed with A Night Off, East Lynne, The Price of Honor, The Sultan's Daughter, and The Moonshiners to fair business. Lawrance D'Orsay in The Embassy Ball 1; excellent performance; fair attendance. Viola Allen in The Toast of the Town 5 was very cordially received by a full house. Kirk Brown co. 6-10 opened in The Christian, followed by Under the Red Robe, The Lady of Lyons, and By Right of Sword first half to good attendance; best repertoire co. of season. Robert L. Dunn and motion pictures 12. Laurant (Star Course) 13. Deserted at the Altar 14.——ITEM: Stage-Manager O. D. Teal is confined to the house with attack of quinsy.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): Ben of Broken Bow 1; good and well pleased audience. A Madcap Princess 2; good house. The Rose of the Alhambra 3 delighted audience; owing to a severe cold Madame Blauvelt was unable to appear and her part was taken by Essie Lyons. The Ferdinand Grahame Stock co. 5-10 in A Fight for Millions, Her Mad Marriage, A Woman's Sacrifice, Camille, A Black Sheep, A Man Without a Country, East Lynne, and Ten Nights in a Bar Room; fair business. The Holy City 12.——LYCEUM (Charles L. Robinson, lessee): Fantana 5; capacity. The Darling of the Gods 17.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Clara Turner Stock co. finished engagement Feb. 26-3, playing last half of week Raffles the Burglar, Buster Brown's Sweetheart, Little Hurricane, and Why Girls Go Wrong; excellent, to good business. Chicago Stock co. opened week 5-10 with The Soldier of the Empire, giving one of the best productions ever seen here; capacity house. Other plays: My Partner, The Parish Priest, The Suburban, Quo Vadis, and The Scout's Revenge; the specialties are deserving of special mention. Deserted at the Altar 13.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle B. Sherlock, mgr.): Eben Holden 6, with Henry Horton in title part, supported by Louise Hardenburgh and a capable co., was greeted by a large and delighted audience. Child Slaves of New York 8, presented by the Cosgrove co. at matinee and evening, drew large houses; the specialties were a leading feature. A Royal Slave 10. The Child Outcast 15. Himmelein's Ideals 19. The Show Girl 28. A Fool's Revenge 29. Sunny South 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. R. Clark, mgr.): The Chicago Stock co. in Prince Otto, The Soldier of the Empire, The Parish Priest, The Suburban, Quo Vadis, The Scout's Revenge, The Little Minister, Carmen, The Mystery of Malverne, and Fanchon the Cricket Feb. 27-3 had good business. The Rose Stock co. 5-10 (except 7) opened to crowded audience. Viola Allen in The Toast of the Town 7 pleased large audience. Fantana 12. Hadley's pictures 13. House of Mystery 14. The Darling of the Gods 15.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Bennett-Moulton Comedy co. closed week Feb. 26-3 with Shadowed Lives, Elsie the Orphan, Lyndon Bank Robbery, Dot Karroll Comedy co. opened week 5-10 with A Night in Chinatown to crowded house. Other plays: Counterfeiters, Fatal Likeness, A Titled Outcast, Heart of Virginia, The Moonshiners, Moths of Society, Yankee Bess, and Cinderella; co. fair. Dot Karroll co. 12. Shepard's moving pictures 16, 17.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): The International Stock co. played a successful week's engagement, pleasing good houses, Feb. 26-3. Plays: Between Love and Duty, For Her Children's Sake, In the Shadow of the Cross, A Homespun Heart, Me and Mother, The Evil Men Do, The Road to Ruin, and The White Slave, pleasing good houses. The County Chairman 10. Rice Stock co. 19-24.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Hadley's pictures 2; business good; pictures very clear. Ben of Broken Bow 3; good business in spite of storm; co. gave excellent satisfaction. Cosgrove Stock co. 5-10 (except 8) opened to S. R. O. Plays first part of week: Child Slaves of New York, Her First False Step. William Collier 8. Little Johnny Jones 12. Local entertainment 16. Kennedy Comedy co. 19-21. Eleanor Robson 23. The Show Girl 27. That Girl Patsy 28. The Funny Mr. Dooley 29.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Joseph Wheelock, Jr., in Just Out of College Feb. 26 pleased good house. William Collier in On the Quiet 5 delighted good house. Paula Edwardes in Princess Beggar 6 pleased good house. Jefferson De Angelis in Fantana 8. Under Southern Skies 10. Mrs. Leffingwell's Boots 13. The Darling of the Gods 14. The Title Mart 21. Daniel Sully in The Match Maker 22. Rogers Brothers 24. Ben Hur 26-28. Yvette Guilbert 31.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Prince Chap gave fine performance to light house 1. York State Folks pleased small house 5. Fantana was well received by packed house 7. A Madcap Princess 9. Under Southern Skies 12. Andrew Mack in The Way to Kenmare 25. Rosabelle Leslie co. in repertoire 27-31.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Under Southern Skies 8 pleased fair audience. Mrs. Leffingwell's Boots 10; excellent business. Lillian Blauvelt 15. Ben Hur 19-21. The Runaways 22.

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—GREEN AND YELLOW—

THIS FAMOUS CORDIAL, NOW MADE AT TARRAGONA, SPAIN, WAS FOR CENTURIES DISTILLED BY THE CARTHUSIAN MONKS (PERES CHARTREUX) AT THE MONASTERY OF LA GRANDE CHARTREUSE, FRANCE, AND KNOWN THROUGHOUT THE WORLD AS CHARTREUSE. THE ABOVE CUT REPRESENTS THE BOTTLE AND LABEL EMPLOYED IN THE PUTT

The Title Mart 23.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): New York by Night 17. Rosabelle Leslie co. 19-24.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Henrietta Crosman in As You Like It 1; excellent, to good business. The Black Crook 3; good, to capacity. Mamie Fleming in repertoire, matinee and evening, 5-10 pleased good business. American Vitagraph co. 11. Under Southern Skies 14. Peck's Bad Boy 17.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Chicago Stock co. Feb. 19-26; excellent; big business. Plays last half: Suburban, Quo Vadis, Fanchon, the Cricket; Scout's Revenge, and Carmen. Hadley's moving pictures 6; best ever here; fair house. Linde Concert co. 7. Charles K. Champlin Stock co. 19-24. Daniel Sully 27.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Charley's Aunt (local hospital benefit) Feb. 27, 28, pleased big houses. Along the Kennebec 2; fair house; pleased audience. Paula Edwardes in The Beggar Prince delighted capacity business 7. Jefferson De Angelis in Fantana 14.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): The Princess Beggar 2; excellent, to capacity house. Eben Holden 5; poor, to fair house. A Madcap Princess 6; splendid, to good house. The Marriage of Kitty 7 pleased fair house. At Piney Ridge 13. Howe's pictures 14.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): The Sign of the Four 5; poor, to fair business. The Arrival of Kitty 6; good co.; fair business. Girls Will Be Girls 9. My Wife's Family 10. Rosabel Leslie Stock co. 12-17. County Chairman 13.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): York State Folks 10 to S. R. O.; fine performance.——ITEM: Harry Crosby, a local boy, who played the part of Lem Dunbar, was given an ovation and a floral horseshoe.

WALDEN.—DIDSBURY (L. H. and C. R. Didsbury, mgrs.): Vaudeville 3 to small attendance on account of severe storm. A Royal Slave 5 pleased fair business. Railroad Jack 8. Tompkins Rose Co. Minstrels 10 (local). Guy Brothers' Minstrels 12.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): York State Folks 2; fifth time here; packed the house; pleased. The Princess Beggar 5 delighted a packed house. Fantana 13.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): New York by Night 16. Peck's Bad Boy 21. Enid Mayo in The Girl Outcast 26 canceled. Son of Bookworth, by University of Rochester Dramatic Club, 31. Deserted at the Altar April 4.

LYONS.—MEMORIAL (Burt C. Ohmann, mgrs.): York State Folks 6; fine performance to good business. Metropolitan Vaudeville co. 9, 10. Girl of the Streets 14. Daniel Sully 23. Beauty Doctor April 6.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Eben Holden 7; good house. Bennett-Moulton co. 13. A Royal Slave 19. The Holy City 30. Daniel Sully in The Matchmaker April 6.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Sophie Brandt in A Madcap Princess pleased large business 5. The Holy City 10 to good business. Himmelein's Ideals 12-17. The Show Girl 23.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Along the Kennebec 5; fair performance and business.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): The Arrival of Kitty 2; full house; pleased. Rudolph and Adolph 10.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, mgr.): Murray and Mackey co. 5-10 to good business. York State Folks 12. Evangeline (local) 17.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Lyman Howe's moving pictures 14.

HERKIMER.—GRAND (Ben Schermer, mgr.): In the Sunny South 12.

WARSAW.—FARMAN (D. M. Caufman, mgr.): Parada (local) 19, 20. Deserted at the Altar April 2.

NORTH CAROLINA.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): The Davis-Goodwin co. Feb. 26-1 in A Daughter of Satan, A Scout's Revenge, Fight for Wealth, and Dr. Jekyll and Mr. Hyde; very good, to fair business. Master Gabriel in Buster Brown 2, 3, made great hit to S. R. O. A Jolly American Tramp 5; poor, to fair business. Mrs. Wiggs 14.

GREENSBORO.—GRAND (Charles T. Fuller, mgr.): Adelaide Thurston in The Return of Betty Feb. 26; excellent co. and business. Barlow and Wilson's Minstrels 1; fair, to good business. The Little Duchess 5. A Jolly American Tramp 7. De Pew-Burnette co. 12-17.

WILSON.—LYCEUM (J. J. Privett, mgr.): Jolly American Tramp Feb. 27 canceled; storm. The Convict's Daughter 7; good co.; small business on account of Pythian banquet and bad weather. Not Like Other Girls 9.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Buster Brown Feb. 28 pleased S. R. O. Adelaide Thurston in The Triumph of Betty 1 delighted good business. Little Duchess 9. Not Like Other Girls 10. Mrs. Wiggs 15.

RALEIGH.—ACADEMY (J. Sherwood Upchurch, mgr.): The Convict's Daughter 3 to fair business. The Little Duchess 8.

CHARLOTTE.—ACADEMY (Marx S. Nathan, mgr.): The Little Duchess 2 pleased a large audience.

NORTH DAKOTA.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Rev. R. L. Jones (lectures on Humanity, Morality, and Right Living) Feb. 25-3 to S. R. O. Elmer Walters' A Thoroughbred Tramp 3 to fair house. Rev. Jones 4-9. Above the Clouds 17. Local talent April 3, 4.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Beatty Brothers' Specialty co. Feb. 26-3 to fair business; principal feature was moving pictures, which were good. Savage's English Grand Opera co. in Faust 8. Beach and Bowers' Minstrels 9. Y. M. C. A. 12. Woodland 14. Nance O'Neill 15, 16.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): A Thoroughbred Tramp 1 pleased good house. Nance O'Neil in Fires of St. John 8.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Land of Nod Feb. 28; elaborate and entertaining; fair business. James K. Hackett and Mary Mannering in The Walls of Jericho 1; splendid, to capacity. Chauncey Olcott in Edmund Burke 5 delighted good audience. Howe's moving pictures (return) 16, 17. Kelcey and Shannon in The Lightning Conductor 19.——NATIONAL (Gill Burrows, mgr.): The Four Mortons in Breaking Into Society 1-3; bright throughout; S. R. O. Julian Rose in Fast Life in New York 5-7; star excellent; balance fair; good business. Effie Fay in The Belle of Avenue A 8-10. Hoity Toity 12-14. Arizona 15-17.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): A Hot Time in Coontown Feb. 28 proved to be the best colored performance seen here in years; the co. is strong in singing and dancing; the work of English, the hoop roller; Copeland, the singing comedian; the Clarks in sketch, and Mrs. English in serpentine dances were worthy of mention. The Cadet Band, of Springfield, with Mary Conrey, vocalist, drew big house and pleased.——ITEM: A. A. Copeland, of A Hot Time in Coontown, sang in a local church here Sunday. E. E. Gideon, owner of the Coontown show, visited the co. here.
WILLIAM H. McGOWN.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Mrs. Temple's Telegram Feb. 28; excellent; good sized audience. The Governor's Pardon 1; good co. and performance; fair house. Frank Deshon in The Office Boy 3; fine performance to splendid business. Virginia Drew Trescott in When Knighthood Was in Flower 5; excellent co. and performance to crowded house; Miss Trescott deserves special mention. The Fortune Teller 7. The Fatal Wedding 10. The Millionaire Tramp 13. The College Widow 15. Kelcey and Shannon in The Lightning Conductor 16. The Sign of the Four 19. The German Gypsy 21. Rose Melville in Sis Hopkins 22. The King of Tramps 24. Bertha Galland in Sweet Kitty Bellairs 28. The Land of Nod 29. Coon Hollow 31.

YOUNGSTOWN.—GRAND (T. K. Albaugh, mgr.): The Darling of the Gods 1; excellent, to small but appreciative house. The Cook-Church Stock co. 5-10 pleased big business. Plays: A Game of Hearts, The Little Avenger, An Actor's Romance, An Heiress to Millions, Little Miss Military, The Colleen Bawn, Her Only Crime, and The Little Red School House. The Cornell Stock co. 12-17.——PARK (Lee Norton, mgr.): Ben Hur 5-7; big attraction and business. Peggy from Paris 8. Under Southern Skies 10. The Virginian 12. The Fatal Wedding 14. The Fortune Teller 15-17.——GAYETY (Joseph Weas, mgr.): Bowery Burlesquers 5-10 pleased big patronage. Sensational Burlesquers 12-17. Al. Reeves' Beauty Show 19-24.

AKRON.—NEW COLONIAL (M. Reis, mgr.; Ully S. Hill, bus.-mgr.): The Sign of the Cross 6 pleased large house. Girls Will Be Girls 7; fair attraction; business very good. Hoyt's A Bunch of Keys 9. Dustin Farnum in The Virginian 10. The Fortune Teller 12. Ernest Hogan in Rufus Rastus 14. The Midnight Flyer 17.——UNIQUE (Achille Phillion, mgr.): The Empire Stock co. 5-10 in Pals of Arkansaw, Her Mad Marriage, The Mystery of Briscoe Manor, The Days of '61, A Man of Mystery, Hearts of the Blue Ridge, In Peril of His Life, The Sunny South, and The Pulse of New York; moderate business; co. fair.

ZANESVILLE.—WELLER (J. G. England, mgr.): Kennedy Players week 5 in repertoire. Plays: Midnight Express, The Octoroon, Jesse James, Woman Against Woman, Stepped at the Altar, and Two Jolly Tramps, pleasing good house. Fortune Teller 21. County Chairman 22. The Himmelein Stock co. week 26. Land of Nod 31.——SCHULTZ OPERA HOUSE (S. A. Weller, prop.; J. G. England, mgr.): After being closed for several years arrangements were made for opening 5, but postponed owing to inability to get asbestos curtain ready.——ITEM: The building of a vaudeville house on Fifth Street is reported.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): Frank Deshon in The Office Boy Feb. 28; two large houses were well pleased. Rose Melville in Sis Hopkins 3; performance good and patronage good both matinee and night. Chauncey Olcott in Edmund Burke 6; the play was good and well presented to fair business. Why Women Sin 8. Porter J. White's Faust 10. The College Widow 12. The Prince Chap 13.——NEW LYCEUM (C. B. Flaher, prop.; Gus Sun, mgr.): Gideon's A Hot Time in Coontown 3 to two fair houses. Ibsen's Ghosts 10.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Myrkle-Harder Stock co. week Feb. 26. Plays: The Evils of Paris, Sandy Bottom, The Octoroon, The Belle of Richmond, The Slave Girl, A Quaker Tragedy, At Pike's Peak, A Fisherman's Daughter, A Child of the Slums; business and co. good; vaudeville excellent. Otis B. Thayer in Sweet Clover 6. Haverly's Mastodon Minstrels 8. Percy Haswell and Robert T. Haines in The Darling of the Gods 10. Cyril Scott in The Prince Chap 12. Gay New York 14. Al. Leech in Girls Will Be Girls 16.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Himmelein's Imperial Stock co. week Feb. 26-3 to fair business; gave satisfaction. Plays: Out of the Fold, The Red Cross Nurse, Rose of Killarney, Among the Old Folks, East Lynne, and The Moonshiners. The Beauty Doctor 5 to good business; fair performance considering they had eight sick members in the co. The Wizard of Oz 7 pleased large house and gave good performance. Mildred Holland in The Lily and the Prince 10. Howe's pictures 12. Isle of Spice 14. Mrs. Fiske in Leah Kleschna 15.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): William V. Mong in The Clay Baker Feb. 28; big audience. Chicago Glee Club 1; large audience; pleased. Human Hearts 7. Haverly's Minstrels 9. Girls Will Be Girls 15. Mrs. Temple's Telegram 24. The Last Rose of Summer 30.——ITEM: While in this city Mr. and Mrs. William V. Mong were the guests of Mr. and Mrs. George L. Bowers, and later at the lodge rooms of the Elks.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The Darling of the Gods Feb. 28 delighted a large and fashionable audience. Jane Dore and a fair supporting co. in East Lynne 5 to fair business. Al. Leech and the Three Rosebuds in Girls Will Be Girls 6 to capacity; entire satisfaction. Under Southern Skies 7; fair house; audience well pleased. Fortune Teller 10. Human Hearts 12. Vaughn Glaser 14. Black Patti's Troubadours 19. Sis Hopkins 24. Holty Toity 27. Sweet Kitty Bellairs 30.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): On the Bridge at Midnight 1; satisfactory. Mrs. Temple's Telegram 3; two performances; co. and play excellent. East Lynne 7 pleased fair house. Human Hearts 6; big house; poor co. Sign of the Cross 9. Peggy from Paris 10. Sweet Clover 19. The Choir Singer 21. Uncle Josh Perkins 24. The Convict's Daughter 26. The Fortune Teller 29. Metropolitan Burlesquers 31.

CANTON.—GRAND (M. C. Barber, mgr.): Lifograph co. moving pictures 1; fair business. Sweet Clover 2; two performances; fair co. to fair business. Uncle Josh Perkins 3; two performances; good co. to good business. Dixey in The Man on the Box 5; excellent; S. R. O. house. Vaudeville 7 (stage hands' benefit) to two large houses. Vaughn Glaser in Prince Karl 8; two performances. The Virginian 9. Hoyt's A Bunch of Keys 10.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. A. Cutter, mgr.): The Guy Stock co. Feb. 26-3 in A Romance of the South, Dr. Jekyll and Mr. Hyde, My Jim, Way Out West, Love and Hate, The Power of the Church, and Slaves of Russia, to medium business; St. Claire Sisters in specialties were very good. Donnelly and Hatfield's Minstrels 17. The Fortune Teller 23.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Rose Melville in Sis Hopkins 1; good business; very good performance. Moving pictures pleased two good houses 3. The Beauty Doctor 4; big houses; satisfied. College Widow 11. Flaming Arrow 12. Last Rose of Summer 15. Four Huntings 16. Russell Brothers 17. Rufus Rastus 18. Gay New York 23. Sweet Clover 25. County Chairman 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Girls Will Be Girls Feb. 20 pleased a fair house. Our New Minister 23 (return) delighted capacity. The Tenderfoot 26; fair business and performance. Vaughan Glaser in Old Heidelberg 2; fine performance to fair audience. The Fatal Wedding 7. The Virginian 8. Howe's moving pictures 10. Babes in Toyland 19.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Harry Coner in Mrs. Temple's Telegram 1; fair house; pleased. The Millionaire Tramp 3; good business. Dustin Farnum in The Virginian 7; good house; audience delighted. David Proctor in A Message from Mars 10. Rose Melville in Sis Hopkins 12.

CRESTLINE.—NEW OPERA HOUSE (G. H. Beck, mgr.): Irish Pawnbrokers Feb. 12 pleased best business of the season. Confusion (local talent) 16; fair, to fair business. Human Hearts 20; excellent co. to good business. Uncle Josh Perkins 1; fair, to fair business. Hot Time in Coontown 8. Our Pastor 15. Peck's Bad Boy 22.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Virginia Drew Trescott in When Knighthood Was in Flower Feb. 28; fair attendance; pleased. On the Bridge at Midnight 1; fair attendance; pleased. Band Concert 2 (local); large attendance. A Russian Slave 3; two good houses; pleased. Sweet Clover 8. A Message from Mars 9. The Midnight Flyer 10.

NILES.—VERBECK (M. R. Williams, mgr.): Dorothy Lewis Stock co. Feb. 26-3; fair co. to poor houses. Plays: A Woman's Victory, Heart of the Blue Ridge, A Boy of the Slums, Du Barry, and The Bandit. Dana's Band 5; very good; pleased large house. Vaughan Glaser Stock co. 6. Train Robbers 8. Orpheum Stock co. 12-17.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Sweet Clover Feb. 26 pleased good business. A Hoosier Girl 3 drew well matinee and night. The Beauty Doctor 6. Holty Toity 10.——ITEM: Sun and Murray leased property here 2 and will open a vaudeville house in April.

FINDLAY.—MARVIN (L. H. Cunningham, mgr.): Mikado (local) Feb. 26 to S. R. O.; pleased all. Faust 1, matinee and night, to good business; co. good. When Knighthood Was in Flower 6 to good business; pleased. Parting of the Ways 8. Vaughn Glaser in Prince Karl 10.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Vaughn Glaser presented Old Heidelberg 3 to large and delighted audience. The Bennett-Moulton co. opened a week's engagement 5 to packed house, presenting A Daughter of the People to highly pleased audience.

KENTON.—DICKSON'S GRAND (H. Dickson, mgr.): The New Minister (return) Feb. 27 to fair business. Frank Deshon in The Office Boy 5 pleased good house. The Fatal Wedding 9. Why Women Sin 13. Sherlock Holmes in The Sign of the Four 15. A Romance of Coon Hollow 28. Uncle Josh Perkins 30.

UPPER SANDUSKY.—AUDITORIUM (Dr. R. N. McConnell, prop. and mgr.): Robert Downing in Hank Monk 1 failed to appear. Porter J. White in Faust 7. A Hot Time in Coontown 10. Sis Hopkins 15. Sherlock Holmes 22. William Owen in Othello 27. My Wife's Family 31.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walburg, mgr.): Barney Gilmore in A Rocky Road to Dublin Feb. 24; good, to capacity. Land of Nod 27; good, to capacity. Sis Hopkins 2; good house. Donnelly and Hatfield's Minstrels 10. Faust 12. Last Rose of Summer 16. Four Huntings 17.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Midnight Flyer 1; good business; pleased. Erwood Stock co. 5-7 in Down by the Sea, Dr. Jekyll and Mr. Hyde, and Under Two Flags; good performance; business good. Josh Simpkins 12.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): The Great Lafayette 3; crowded house; pleased.

DELPHOS.—SHEETER'S OPERA HOUSE (T. H. Staup, mgr.): Too Rich to Marry 8. Herald Square moving pictures 9. Svengali (hypnotist) 12-17.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Guy Stock co. opened 5 and was greeted by a large and well pleased audience.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Vaughn Glaser 12 (return) in Prince Karl. Al. H. Wilson 20. Holty Toity 23.

OKLAHOMA TERRITORY.

SHAWNEE.—BECKER (Becker Brothers, mgrs.): National Grand Opera co. Feb. 19; good, to poor business. Dora Thorne 20 pleased fair house. Margaret Ralph in She Stoops to Conquer 22 failed to please fair house. Mahara's Minstrels 23 pleased large house. The Banker's Child 24 pleased fair business. The Royal Slave 26; good, to fair business. Eva Tanguay in The Sambo Girl 1 pleased packed house. John Griffith in Richard III 5.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Mahara's Minstrels Feb. 27; good business. Eva Tanguay 28 pleased a big audience. John Griffith in Richard III 3 did a light business. Modjeska in Mary Stuart 3; good business and satisfaction.

ENID.—OPERA HOUSE (R. E. P. Mussall, mgr.): May Stewart and co. in Sculptor's Dream Feb. 26; good; pleased fair house. Beulah Poynter 28 in Rowland and Clifford's version of Dora Thorne; satisfactor, to medium house. Adams' Humpty Dumpty 10.

OREGON.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): Laura Frankenfield in Her Double Life Feb. 25; good house; pleased. Mack Swain co. 25-28; fair houses. Other People's Money 1; good, to fair house. Russell-Drew co. 4-7. Plays: A Fight for Millions, When the Bell Tolls, In Louisiana, Paul Gilmore in Captain Debonnaire 10.

SALEM.—GRAND (John F. Cordray, mgr.): Charles B. Hanford in The Merchant of Venice Feb. 28 to S. R. O. Murray and Mack 2.

PENNSYLVANIA.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): The Tenderfoot 2 gave a poor performance to fair business. The Irish Pawnbrokers 3; big house. Big Hearted Jim 5; light patronage. Happy Hooligan 7; good receipts. The Real Widow Brown 10; capacity. Rufus Rastus 12. Gay New York 13. Under Southern Skies 14. How Baxter Butted In 15. Haverly's Minstrels 16. Blanche Walsh 17.——ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Myrkle-Harder Stock co. opened a week's engagement 5, playing repertoire to good houses. May Hillman Stock co. 12-17.——ITEM: Two new vaudeville houses for next season; the old Eleventh Avenue Opera House will be entirely refitted up and will be in the William Morris circuit, while the other house will be almost new and in the Keith circuit.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Message from Mars (return) 1; good co., performance and business. Vogel's Minstrels 3; good co.; very pleasing entertainment; good business. Mrs. Leffingwell's Boots 9. William Gillette in Clarice 13. Simple Simon Simple 17.——GRAND (Harry Brown, mgr.): McFadden's Flats 1-3; good co.; good show to big business. Emma Bunting in repertoire 5-10; good co., playing The Little Princess, The Whole Damm Family, Midnight in Chinatown, Rachel Goldstein, The Girl I Left Behind, How Women Rule Men, The Fair Unknown, The Showman's Daughter, The Factory Girl's Wrongs, How Women Love, and The Little Christian. The International Stock co. 12-17.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): Holty Toity 1 to good business; co. fair. Under Southern Skies 5 pleased fair house. Mrs. Temple's Telegram 6; excellent attraction to good business. Elks' Minstrels (local) 9. Happy Hooligan 10. Henrietta Crosman in As You Like It 12. The Beauty Doctor 19. The Little Duchess 22. Al. Leech in Girls Will Be Girls (return) 24. Donnelly and Hatfield's Minstrels 27. Robin Hood 30. The Convict's Daughter 31. The Fortune Teller 3.——GRAND (Harry Beeson, lessee and mgr.): Van Dyke-Eaton co. 12-17. The Parisian Girls 20. Metropolitan Burlesquers 26.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): The Champlin Stock co. closed a week of very profitable business to pleased audiences 3; this is a very fine organization and became quite popular during its stay. Deserted at the Altar to good and well pleased audiences 5-7. Gay New York 9-10. A Race for Life 12-14. The Eye Witness 15-17.——LYCEUM (Joseph Frank, local mgr.): Shepard's moving pictures to good business 3. The Tenderfoot to a very good attendance and well pleased 5. The Elks' Minstrel co. (benefit) 8. Shepard's moving pictures 10. W. Gillette 12. Simple Simon Simple 13. Andrew Mack 14. Blanche Walsh 16. Moving pictures 17.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Florence Hamilton in The Senator's Wife 1 to medium business; fair co. and performance. Happy Hooligan, matinee and night, 2, to good business; performance enjoyed. Mrs. Leffingwell's Boots 3; two performances; excellent co.; one of the finest productions of the season. Porter White 5 gave excellent satisfaction in The Fool's Revenge; fair patronage. From Rags to Riches 6, matinee and night, to very fair attendance; pleased audience. Daniel Sully in The Matchmaker 7; excellent co.; finished performance. Kathryn Purnell Stock co. 12-17 (except 14). The Tenderfoot 14.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Kathryn Purnell co. Feb. 26-3 did large business and made a good impression. Happy Hooligan's Trip Around the World 5 gave satisfaction to a large audience. The Philadelphia Orchestra 6 attracted a large and appreciative audience. Two

(Continued on page 24.)

Reginald Barlow

As "Old Folks" in Paul Armstrong's Great Racing Play, "Blue Grass."

Did I make a hit? Well, read for yourself:

Philadelphia Telegraph—Without belittling the work of the principals the strongest part in last night's performance was that of Reginald Barlow, as Old Folks, a gray-haired negro servant, the trainer of My Lady and Blue Grass. His description of the former horse's fouling was especially strong and won him a curtain call. In fact, Mr. Barlow received the evening's honors by a portrayal that was a masterpiece of negro personation.

Philadelphia Bulletin—It was in the telling of the mare's great race that the hit of the show was made by Reginald Barlow, as "Old Folks." His monologue is a finished bit of eloquence, the story being recited with homely dialect and compelling force. In the old darky Mr. Barlow has finely interpreted the author's mingling of comedy and pathos and created a part that reflects much credit upon his ability.

Philadelphia Press—. . . and "Old Folks," a part played by Reginald Barlow, easily carried off the honors. He has a very exacting part, but handles it capably, and his description of My Lady's race, which occupies almost the entire scene of the second act, was so well done that he was given several curtain calls.

Philadelphia Inquirer—It is an important part, and was splendidly taken care of by Reginald Barlow. It was a careful and thoroughly refreshing bit of character work and deserves first mention.

Permanent address, Actor's Society.

OBITUARY.

Frederick Summerfield, a successful character actor and playwright, died in New York city on Feb. 26, after a short illness. His best known plays are A Breach of Promise and Why Girls Leave Home. Among the prominent roles he played were the professor in At the White Horse Tavern, Noah Vale in A Poor Relation, Father Oswald in Brian Born, John Bluster in A Breach of Promise, Professor Hinselman in Twelve Months Later, and Joseph Sprecken and Squire Smart in A Union Soldier. The funeral was held on March 1 and the burial was at Evergreens Cemetery.

John Daniel Wild, only son of Ada Wray and the late John Wild, died at his home in Averill Park, N. Y., Feb. 24, of typhoid pneumonia, after a ten days' illness, aged fourteen years and six months. His family has sustained a severe blow as he was an exceedingly clever boy, possessing a fine voice and a very retentive memory. He had appeared in public since his fourth year and had he been spared would have been a worthy successor to his lamented father. Aside from this, he had a beautiful Christian character that endeared him to a large circle of friends. The funeral was from his late home Feb. 26 and the interment was made in the family plot at Evergreens Cemetery, New York, March 1. He is survived by his mother and three sisters, Ada, Louise and Mabel Wild.

William H. Crossley, formerly manager of McIntyre and Heath and later agent for a champagne house, died in Louisville, Ky., on March 8. He was taken ill with pneumonia early in the week and was sent to the Gray Street Infirmary, where he died. The body was sent to his sister in Cleveland for burial.

George Mainswhiler, for years leader of Ringling Brothers' Circus, died suddenly in Sioux Falls, S. D., on March 2, from the rupture of a blood vessel near the heart.

A. B. Moss, local manager of the Lyric Theatre, Salt Lake City, died on Feb. 28. An attack of ptomaine poisoning while en route from Seattle to Salt Lake City last Fall, undermined his constitution and contributed to the illness which caused his death. He was for many years associated with theatrical enterprises in the West and Northwest.

Mrs. A. N. Lyons, known professionally as Bessie J. Taylor, died at her home in New York city on March 7. Mrs. Lyons had been a successful stock actress for several years and made her last appearance with the old Kennedy Players two years ago. She retired from the stage at the time of her marriage. The funeral was held on March 8 and burial was at Evergreens Cemetery.

Dr. John Williamson Palmer, author of several poems, including "Stonewall Jackson's Way," and one comedy, The Queen's Heart, died at Baltimore, Md., on Feb. 26. He was eighty years old.

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I hereby warn all managers not to book or play "Slide Tracked" without my permission or signature.
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MARCH OF THE INDEPENDENTS.

Freedom for Indianapolis—Another New York House—One in Boston.

Indianapolis is to have an Independent theatre, to be built by the city.

Until two weeks ago no Independent theatrical star or attraction had been able to appear in the city of Indianapolis. Mrs. Fiske, who has been a pioneer in invading a number of cities, including Cincinnati, which the Trust believed had been rendered impregnable, made arrangements to appear in the assembly hall and theatre of the German House, in Indianapolis, a building owned by the German societies of that city and not previously used for a professional theatrical performance. There was a well-equipped stage in the hall, but its acoustics and seating arrangements were by no means ideal, although its capacity was sufficient. Moreover, it is situated in an out-of-the-way part of the city. Nevertheless, Mrs. Fiske and the Manhattan company in Leah Kleschna crowded the place for four performances with the representative people of the community.

This experiment and the object lesson it afforded to the local public of the deprivation it has suffered through the absence of an Independent theatre in Indianapolis created a vast amount of discussion in the newspapers and among the people, and a demand was voiced for such a playhouse. Mrs. Fiske's missionary work has borne fruit in a remarkable way. It is now announced from Indianapolis that Mayor Bookwalter is arranging to give Independent attractions a place where they may appear. It is the Mayor's plan to convert Tomlinson Hall, owned by the city, into a theatre. The interior of the building is to be remodeled and the auditorium will have the appointments and the stage equipment of a first-class theatre.

Last week the Shuberts secured control of the Majestic Theatre, New York, and the Majestic in Boston. The policy of the New York house will be to present the big plays of the Independents at low prices after they have had runs at other local theatres and seasons on the road. It will be managed much on the lines of the New York Theatre, where the large musical plays are put on after their novelty has passed.

The Majestic in Boston will give the Independents a firm footing in that city, though the Boston and the Tremont theatres have been open to Independent attractions.

The foundations are about finished for the Shubert theatre in Chattanooga, Tenn., and the house will be ready for occupancy by Sept. 1.

The Belasco Theatre, at Portland, Ore., owned by Belasco, Mayer and Company, has been bought by a syndicate, which will reopen it in the near future as an Independent playhouse.

The Independent theatre in Toronto will be located on West King Street, extending to Pearl. The house will cost about $100,000 and will seat 1,600.

Break the Trust.

The people of Augusta, Ga., are beginning to discover what they have been missing. The *Herald*, of that city, says:

"When the *Herald*, through these columns, took up the question of popular amusement by showing the paucity of first-class attractions in this city, a tangible proof of the precipitancy of the issue was the only factor wanting. It was shown that Columbia and Macon could place on the stage of their amusement houses a character of play and artist that would even pass through this city without a halt. The Trust is responsible for this. The proprietorship of plays and organizations employed to exploit them has fallen into the hands of a class whose main purpose is dollars. The same principle that would drive a bargain for the sale of a second-hand pair of trousers now rules the theatrical world, and art has suffered as a consequence. The element of art now foremost is the dollar sign, accentuated by exclusive contracts and the greater share of the percentage.

"Amusement being a necessity, only a trifle less so than food, a stimulating endeavor should be made to release its control from the thralldom which now holds it as regards the public. Break the Trust.

"Should the local management be unable to cope with the greed and arrogance that sits in a room of a New York office building, their hands may be strengthened and a shy at the effort be made."

An Invitation.

The Houston *Post* extends a cordial invitation in the following paragraph:

"Messrs. Klaw and Erlanger, Charles Frohman, Al Hayman and Henry Greenwall are respectfully invited to visit Texas during the month to witness the performance of Madame Bernhardt. We advise them, however, to steer clear of the Attorney-General."

Not to Be Trifled With.

In the course of an editorial on Bernhardt's engagement in Texas, the Houston *Post* says:

"Klaw and Erlanger, Hayman, Greenwall *et al.* will yet find that the people of Texas are not to be trifled with and that the methods of the strangler will not be permitted in this State. The amusement-loving public are entitled to decent treatment and will have it or know the reason why. Nothing could happen to bring more forcibly the deviltry of the Syndicate to the attention of the people than the spectacle of the world's greatest actress playing under a tent in Texas because the Trust-controlled opera houses are closed against her.

"In the meantime the leading cities of Texas should encourage the building of competitive theatres, so that the long reign of tyranny imposed by the Syndicate may be brought to an end."

BERNHARDT'S TOUR EXTENDED.

Sarah Bernhardt, instead of playing a twenty weeks' engagement in the United States, as originally planned, has agreed to extend her tour for ten weeks longer, and will play straight to the Pacific Coast before closing her season and returning to France. William F. Connor is now at work mapping out the new route. All arrangements have been made for Madame Bernhardt's appearance on March 26 in Dallas, Tex., where she is obliged to play in a circus tent. The tent will seat four thousand people. It is to be set up in Cycle Park and will be draped with American and French flags. A huge sounding board will be built over the stage, so that those far away from the footlights may be able to hear well. The railroads will run excursion trains from points within one hundred miles.

MR. CONNOR TO QUIT LIEBLERS.

William F. Connor will retire from the firm of Liebler and Company at the end of this season. Mr. Connor has been connected with the firm since its organization six years ago and has been an important figure in theatrical circles. His withdrawal will be with the friendliest of feelings for his partners, George C. Tyler and Theodore Liebler. He is now in the West with Sarah Bernhardt, and of course could not be interviewed in regard to his future plans. One of his close friends said yesterday that he had long desired to retire completely from the theatrical business and devote himself to his real estate interests.

STUDENT DISTURBER RESENTENCED.

Warren L. Lewis, the Yale student who was arrested and sentenced for disturbing the audience at a theatre in New Haven, has been refused a rehearing in the lower court. Two friends who came forward voluntarily to shield Lewis by implicating themselves were held for trial. Lewis has filed an appeal to the Common Pleas Court.

FIGHT AGAINST SPECULATORS.

The Grand Opera House management has followed the example of the Hippodrome in waging war against the speculators with megaphones, announcing that tickets bought on the sidewalk would not be received inside. The demand for seats was large last week, The College Widow being the attraction.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Mrs. Forbes Curtis was the hostess at the tea served at headquarters last Thursday afternoon. Among those present were Henry M. Johnson, Mrs. Samuel Charles, Mrs. W. G. Jones, John Cole McKim, Mrs. Louise Ferguson, Granville F. Sturgis, Mrs. B. Delbridge, Mrs. Hudson Liston, William Clark, Mrs. F. Pratt, Mrs. S. Neidlinger, Mrs. R. A. Greenfield, Miss M. Francis, Mrs. D. J. Hutchinson, Mrs. Susanne Willis, Bertha Eger, Ida Reichmann, Mrs. Hannah Wyle, Mrs. J. H. Irwin, Rev. F. J. Clay Moran, Mrs. J. Alexander Brown, Mrs. E. R. Emerson, Mrs. J. E. Moffatt, Edyth Totten, Charles T. Catlin and many others.

Tea will be served as usual next Thursday, when Mrs. E. F. Curran will be hostess. All members and friends are cordially invited.

Tickets may now be obtained from headquarters or from Mrs. J. Alexander Brown, the chairman, for the Mi-Careme party to be given under the auspices of the National Council at Hotel Gerard on March 22.

The March service of the New York Chapter will be held at St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street, on Sunday evening, March 18, at 8 P.M., the preacher being the Rev. Francis J. Clay Moran, a member both of the Board of Directors of the New York Chapter and of the National Council. All members of the profession and their friends are cordially invited to attend the service.

The Chicago Chapter held its monthly meeting on March 10 at the Masonic Temple. Robert B. Mantell and Giles Shine, of Mr. Mantell's company, were present and entertained the meeting. Mr. Cooper, of Checkers; Gerald Turnbull, as soloist, and Miss Scott, of the Ben Greet company, also offered pleasing numbers.

NEWS FROM MOUNT CLEMENS.

Charles W. Young writes from the Clementine Bath House under date of March 3:

Mt. Clemens is surely becoming a Winter resort for fair, as we have more people here now than was ever known in the history of the city at this season of the year. Most of the hotels and boarding places are pretty well filled.

Clarence Handysides, of Richard Mansfield's company, brought his wife, Katie Baker, here for an operation and the baths and I am glad to say she is doing famously and will soon be able to join Mr. Handysides in New York.

Julius Witmark has arrived at the Park Hotel for a rest and a course of baths. The Arnold Sisters, of Lew Fields' company, are also here for a rest and the baths.

H. W. Dickenson, saxophone soloist of Sousa's Band, has been at the sanitarium six weeks.

Ed. Jolly, who came here almost helpless with rheumatism, is a well man and has rejoined the Maid and the Mummy company.

Nat Willis, W. C. Cameron and Tony Hart, Jr., were up from Detroit last week visiting their many friends.

Mike J. Sullivan and Al Cameron, of the Little Johnny Jones company, dropped in and took a bath on their way to Port Huron.

Maud De Lisle, the little burlesque girl who came here in dreadful condition caused by a fall, is improving so much she will be able to go back on the road next season.

Charley Craig is improving rapidly and takes a long constitutional every day, thanks to the baths.

Lizzie B. Raymond has leased the Cameron cottage and is having it thoroughly renovated. She will be ready to open about April 1. We wish her great success in her new undertaking and know she will do well, for she has a host of friends.

Alfred E. Nash and Mrs. Caroline Smith stole a march on their many friends and came up from Detroit and were married at the Episcopal parsonage by the Rev. Lewis.

Hughie Cannon, of Bill Bailey and Goo-Goo Eyes fame, has just left here after taking a few baths.

May Smith Robbins, "Little Trixie," has returned to her home at Connellsville, Pa., fully restored to health.

Very sorry indeed to hear that poor Al. McPhail has been stricken blind. Trust it is only temporary.

Hoyt's Bunch of Keys is booked here for March 7.

SELWYN'S PLAY PRODUCED.

The first American performance of It's All Your Fault, a three-act farce, by Edgar Selwyn, was given at the Lyceum Theatre, Rochester, N. Y., on March 5. The play was produced in London last year and is reported to have been considerable of a success. Judging from the first performance that success seems likely to be duplicated in this country. Herbert Sleath, who produced the piece in London, heads the company. Others who have important roles are Herbert Carr, Maud Hosford, and Louise Crosser.

SARAH BERNHARDT'S COUSIN.

Maurice Bernhardt, said to be a full cousin of Sarah Bernhardt, is living in a home for aged and infirm Israelites at St. Louis, Mo. He is seventy-five years old and has been in the United States for fifty-four years. He visited his cousin at the Garrick Theatre when she played in St. Louis and had a long talk with her. He is not destitute, but lives in the home because he finds it an agreeable place of residence.

SUIT ON THE HEIR TO THE HOORAH.

Application has been made in the United States Circuit Court to restrain the Kirke La Shelle company from giving further performances of The Heir to the Hoorah. The suit is brought by H. J. W. Daur as owner of the copyright of a story entitled "The Transmogrification of Dan," of which he claims the play to be an unlawful dramatization. Judge Lacombe, before whom the petition came, reserved decision.

MADAME GUILBERT TO ACT?

It is announced that Yvette Guilbert is to return to America again next season and appear in a comedy written by an American and acted in English. The nature of the play has not been made public, but it is said that she will have several songs in her own style.

MUSIC NOTES.

The Russian Symphony Society gave a programme of Russian music at Carnegie Hall on Feb. 24. Josef Lhevinne, pianist, gave an interesting group of short pieces in a manner at once masterly and charming.

Marie Hall, the violinist, sailed on Feb. 28 for Europe, having concluded her tour of America. She will return to the United States next February under the management of Henry Wolfsohn.

The Kneisel Quartette gave its fourth concert on Feb. 27 at Mendelssohn Hall before an audience as large as the hall would accommodate. The programme contained nothing new, but seldom have compositions been played with greater charm or perfection of style than they were at this concert.

Oscar Hammerstein has signed Charles Gilbert, who since his days with Maurice Grau has appeared only in concert. The contract calls for Mr. Gilbert's appearance during the entire season, when he will sing his old roles in French opera.

Ben Davies, the English tenor, arrived in New York, March 3, for his ninth American concert tour, which is under the management of Henry Wolfsohn, and will last eight weeks.

The operas at the Metropolitan Opera House this past week were Carmen, in which Caruso sang Don Jose for the first time in New York; Die Walkure, Marta, Siegfried, Lucia di Lammermoor, Il Trovatore, and Die Meistersinger. The season ends with this week.

The New Music Society of America gave its first concert in Carnegie Hall on March 10. The Russian Symphony Orchestra, Ruth Deyo, and Elise Stevens were the performers. It was the debut of Miss Deyo, a pianist, and she was received with much enthusiasm.

GOSSIP.

The graduation exercises of the twenty-second year of the American Academy of Dramatic Arts will take place on Thursday afternoon, March 15, at three o'clock, at the Empire Theatre. The principal speaker will be Otis Skinner.

Eugene Sanger is responsible for the new first act of The Title Mart, which was put on on Monday evening of last week. Mr. Sanger was called in as a specialist and suggested that the first act needed a great many changes. He was told to go ahead with the work and was urged to have it ready within a week. He set to work that evening and finished it before retiring. The many changes made by him have benefited the play greatly. Mr. Sanger is now busy with the staging of a musical comedy for the Triangle Club, of Princeton University.

Boyd Putnam has been re-engaged as leading man for Henrietta Crosman and will join her company this week, playing his original role in Mary, Mary, Quite Contrary.

Carrie Lee Stoyle, who was recently compelled to give up her season's engagement on account of a fall and the spraining of her ankle, is still confined to her home in New York city as a result of the accident. She is slowly recovering from her mishap.

The veterans of the Seventy-first Regiment, companies C and D, who participated in the Santiago de Cuba campaign and the battle of San Juan Hill, among whom are many who were wounded during that battle, had their season's "theatre outing" at the Garden Theatre on Monday night to witness Raymond Hitchcock in The Galloper.

Daniel Frohman returned from London last Friday, whither he went to consult Arthur Wing Pinero with regard to the American production of His House in Order. John Drew is to have the leading role in this play and Margaret Illington will play the leading female role.

Gavin Harris, a member of the Empire Theatre company at Columbus, O., joined the United States Army last week.

William Chapman, doorkeeper at the Murray Hill Theatre, was arrested last week by an agent of the Children's Society for permitting two children to attend a matinee of The Smart Set unaccompanied by an adult. Chapman was held for examination by the Magistrate.

The number of the *Harlequin* (New Orleans) dated March 1 is especially elaborate and attractive, filled to overflowing with the jolly spirit of the carnival season. Several pages are devoted to clever caricatures of men prominent in local affairs, with a few lines of satiric verse—good-humored, of course—concocted for the special benefit of each individual. *Harlequin* is an admirable weekly, clean, vigorous, bright and aggressively independent.

Waefred Wilson has closed with The Choir Singer company and returned to New York to devote his time to playwriting. He is finishing a melodrama of New York life for a well-known comedian.

Morris Rosenfeld, author of many Yiddish poems and several plays, including The Last Chief Priest and The Rabbi of Prag, was stricken with paralysis a few weeks ago and taken to the Physical Hospital on Lexington Avenue. The doctors say he will not be able to write again for a year.

Tom Kress, manager of the Grace Hayward company, and his wife are visiting at the home of Mrs. Kress' parents, Mr. and Mrs. M. J. Duffy, of Chicago.

Fay Wheeler took the part of Flora Wiggins in The College Widow at the Grand Opera House last week on very short notice, replacing Gertrude Quinlan, who was called home by the illness of her mother.

James K. Hackett has announced that he will protect his rights with Frank Curzon to The Little Stranger, now running in London, against any infringement of the copyright.

A gang of freshmen of Cornell University attempted to force in the stage door of the Lyceum, at Utica, Saturday night, and made so much noise that the performance of Under Southern Skies had to be cut and the audience dismissed.

Thomas Williams joined the Hartford Stock company at Cleveland, O.

The *Theatre Magazine* for March has a timely illustrated article on Edwin Forrest in celebration of that American tragedian's hundredth anniversary. Another feature in the same issue is the history of La Dame aux Camélias, better known to our stage as Camille. The interview of the month is with Robert Loraine, he giving an entertaining account of his early struggles for recognition. Alfred Sutro explains a few of his theories of play-making, and gives some sound, practical advice to beginners of this most difficult craft. There is a picturesque description of "Radha," the new Hindoo dance of which Ruth Denis is the high priestess, and also some account of Ludwig Fulda, the famous German dramatist. In the musical part of the magazine Hermann Klein analyzes Richard Strauss' new opera, Salome, and there is an interview with Bessie Abott, who has become a fashionable prima donna. The pictures include, in addition to the colored portrait of Clara Lipman on the cover, full page portraits of Ellis Jeffreys in The Fascinating Mr. Vanderfeldt, Theodore Roberts as the Indian in The Squaw Man, scenes in The Little Gray Lady, The Duel, Mr. Hopkinson, Gallops, The Vanderbilt Cup, Bedford's Hope, The House of Silence, Mexicana, The Lightning Conductor, Grierson's Way, Salome, and the usual

ENTERTAINMENT FOR CHARITY.

An entertainment for the benefit of the Amelia Relief Society was given at the Waldorf-Astoria on March 10. The programme was in charge of Mrs. Samuel Elkeles, and among those who appeared were Grace Gardner company, Charles F. Seamon, Melville and Stetson, John Hyams, and Leila McIntyre. A feature of the entertainment was several new ballads by Mrs. Joseph W. Stern.

REGINALD BARLOW.

Reginald Barlow has made a pronounced hit as Old Folks in Paul Armstrong's racing play, Blue Grass. This is the same line of work in which his father, Milt. G. Barlow, was famous, that of aged negro characters. The part Mr. Barlow is playing was written for Thomas Ross, but as the latter was loath to sink his individuality under burnt cork, young Barlow, practically "an unknown," was called upon to assume it, and he has "made good." It is always pleasing to see the sons and daughters of successful members of the profession following in successes.

MATTERS OF FACT.

On Sunday, March 4, Norman Hackett occupied the pulpit of the Union Congregational Church at Green Bay, Wis., delivering a lecture upon "The Relation of the Church and Stage," which was favorably commented upon by the press.

Little Dolly Wiethoff won the unanimous praise of the Brooklyn press for her clever work as Poto in Zaza at Payton's Lee Avenue Theatre.

A good American light opera or musical comedy can obtain time Easter season at the Gran Teatro Hidalgo, Mexico City, Mexico. This is the best season in Mexico, and parties interested should write Quintanilla-Hope, Box 225, Mexico City, Mexico.

"Opportunity," care of this office, offers long lease of first-class theatre in town of 70,000 population.

March 25 and three following Sundays are open at the Grand Opera House, Oshkosh, Wis. J. E. Williams, manager.

Louise Llewellyn warns all managers that she purchased all rights to the play Side Tracked, by Jule Walters, at Akron, Ohio, September 24, 1901, and same must not be booked without her permission.

Commencing Monday, March 5, the Fays and their company opened to big houses at the Court Square Theatre, Springfield, Mass. The capacity of the house was taxed at every performance, the demand created being enormous and the mysterious work of Mrs. Fay becoming almost instantly the talk of the town. Before the company had been in Springfield an hour Monday morning John T. Fay, manager of the company, was suddenly stricken with a species of inflammatory rheumatism and could barely keep his feet. But with indomitable energy he went ahead and gave the entertainment just the same, nearly collapsing at times while on the stage. Between performances he was obliged to keep to his bed and had to be driven in a carriage from his hotel to the theatre.

Marie Falls offers two plays for production—The Law of Judge Lynch and Deacon Bradbury. She can be addressed care of this office.

The Blenio Fireproofing Company, 545 West Twenty-second street, this city, are manufacturing a fireproof snow which they sell at 15 cents per pound.

The factories at Dunkirk, Ind., are working to their capacity and in consequence the little town is booming. Its populace is theatre hungry and high grade attractions are wanted at the Todd Opera House.

An alto is wanted with small capital for a one-act Indian operetta, by "Kayutah," care this office.

Born.

RYLEY.—A son to Mr. and Mrs. Philip Ryley (Daisy Leighton), at New York city on March 6.

Married.

KING—LOUBET.—Rufus H. King and Phoebe Loubet, at New York city on March 5, by the Rev. Henry M. Warren.

BOLAND—INGRAM.—Charles Boland and Beatrice Ingram, at Boston, Mass.

Died.

CROSSLEY.—William H. Crossley, at Louisville, Ky., on March 8.

LYONS.—Mrs. A. N. Lyons (Bessie J. Taylor), at New York city, on March 7.

MAINSWHILER.—George Mainswhiler, at Sioux Falls, S. D., on March 2.

MOSS.—A. B. Moss, at Salt Lake City, on Feb. 28.

STEWART.—Henry C. Stewart, father of Mary Stewart Cone, at Cincinnati, O., on March 7.

SUMMERFIELD.—Frederick Summerfield, on Feb. 26.

WILD.—At Arville Park, N. Y., Feb. 24, John Daniel Wild, only son of Ada Wray and the late John Wild, aged 14 years and 6 months.

In Memoriam.

In sad and loving memory of A. M. Palmer, who died March 7, 1905. A devoted husband, a kind father and a staunch friend. Beloved by all.

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Station "O," Cincinnati, Ohio.

MANAGERS
in New England. I'm well, thank you, and doing a good business, since I got away from the so-called chain of theatres. One link gone but not the missing link, just a little rube manager. That's all.
Am getting all of the big independent shows now and no five per cent. graft. Why not join me? You can do the same. Have commenced booking for next season.
J. H. GRAY, Manager Loomer House,
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): New Castle, Pa., March 15, McKeesport 14, 15, Brownsville 16, Charleroi 17, Cumberland, Md., 19, Hagerstown 20, Chambersburg, Pa., 21, Harrisburg 22-24.

A CROWN OF THORNS (Phil Hunt, mgr.): Philadelphia, Pa., March 12-17, Newark, N. J., 19-24.

A DESPERATE CHANCE (Bert Howard, mgr.): New Haven, Conn., March 12-14, Paterson, N. J., 15-17, Philadelphia, Pa., 19-24.

A FOXY TRAMP (John Harley, mgr.): Mauch Chunk, Pa., March 13, Lehighton 14, Tamaqua 15, Reading 16, Lebanon 17, Easton 19, Allentown 20, South Bethlehem 21, Norristown 22, Bristol 23, Burlington, N. J., 24.

A HOMESPUN HEART (Frank G. King, mgr.): Norborne, Mo., March 13, Marceline 14, Brookfield 15, Carrollton 16, Plattsburg 17, Atchison, Kan., 18, Forest City, Mo., 19, Tarkio 20, Maitland 21, Mound City 22, Rockport 23, Hamburg, Ia., 24.

A HUMAN SLAVE (Don Macmillan, mgr.): Mount Vernon, Ill., March 13, Vincennes, Ind., 14, Bloomfield 15, Evansville 16, 17, West Baden 18, Bloomington, Ill., 19.

A LITTLE OUTCAST (E. J. Carpenter's): Ironwood, Wis., March 13, Ashland 14, Odahnah 15, Hayward 16, Chippewa Falls 17, Menominee 18, Marshfield, Wis., 21, Wausau 22.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Lima, O., March 13, Jackson, Mich., 14, Lansing 15, Bay City 16, Saginaw 17, Sarina, Ont., 20, Mt. Clemens, Mich., 21, Monroe 22, Jonesville 23, Concord 24.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Little Rock, Ark., March 13, Augusta 14, Batesville 15, Pocahontas 16, Poplar Bluff, Mo., 17, Cairo, Ill., 19, Anna 20, Johnston City 21, Carterville 22, Marion 23, Herrin 24.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgrs.): Harrisburg, Pa., March 12-14, Reading 15-17, Wilkes-Barre 19-21, Scranton 22-24.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): St. Louis, Mo., March 10-16, Belleville, Ill., 17, Bedford, Ind., 19, Seymour 20, Madison 21, Columbus 22, Richmond 23, Piqua, O., 24.

A ROYAL SLAVE (West: Gordon and Bennett, props.; Robt. E. Stetson, mgr.): Carrollton, Mo., March 13, Salisbury 14, Chillicothe 15, Moberly 16, Paris 19, Fulton 21, Jefferson City 22, Edwardsville, Ill., 23, Alton 24.

A ROYAL SLAVE (North: Gordon and Bennett, props.; Fred Miller, mgr.): Lexington, Mo., March 13, Pleasant Hill 14, Harrisonville 15, Butler 16, Rich Hill 17, Pittsburg, Kan., 19, Lemar, Mo., 20, Mt. Vernon 21, Rogers, Ark., 23, Fayettesville 24.

A ROYAL SLAVE (East: Gordon and Bennett, props.; C. W. Roberts, mgr.): Hoosick Falls, N. Y., March 13, Kingston 14, Catskill 15, Hudson 16, Cohoes 17, Granville 19, Salem 20, Poultney, Vt., 21, Fair Haven 22, Rutland 23, Gloversville, N. Y., 24.

A STRUGGLE FOR GOLD (Woods and Thompson, mgrs.): Columbus, Kan., March 13.

A TRIP TO EGYPT (C. H. Kerr, mgr.): Charlestown, Ill., March 13, Centralia 14, Mount Vernon 15, Pana 16, Decatur 17, Springfield 18, Du Quoin 19, Murphysboro 20, Cape Girardeau, Mo., 21, Poplar Bluff 22, Newport, Ark., 23, Van Buren 24, Coffeeville, Kan., 25.

AN ARISTOCRATIC TRAMP (A; Kilroy and Britton, mgrs.): Elizabeth, N. J., March 13-14, Hoboken 15-17.

AN ARISTOCRATIC TRAMP (B; Kilroy and Britton, mgrs.): Madison, S. D., March 13, Bearsford 16, Yankton 17, Elk Point 19, Vermillion 20, Armour 21.

ACROSS THE PACIFIC (C. R. Blaney Amusement Co. mgrs.): Jersey City, N. J., March 12-17.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Providence, R. I., March 12-17, Wheeling, W. Va., 19-21.

ALLEN, VIOLA (Charles W. Allen, mgr.): Pittsburgh, Pa., March 12-17, Chicago, Ill., 19-31.

ANGLIN, MARGARET (Shubert Brothers, mgrs.): St. Louis, Mo., March 12-17, Milwaukee, Wis., 19-21.

ARIZONA (David J. Ramage, mgr.): Logansport, Ind., March 13, Marion 14, Dayton, O., 15-17, Columbus 19-21, Jamesville 22, Canton 23, Lockport, N. Y., 24.

AS TOLD IN THE HILLS (W. E. Mann, mgr.): Reading, Pa., March 13, Norristown 14, Wilmington, Del., 15-17, Trenton, N. J., 19, 20, Flemington 21, Easton, Pa., 22, South Bethlehem 23, Allentown 24.

AS YE SOW (Brady and Grismer, mgrs.): Portland, Me., March 12-17.

AT PINEY RIDGE (M. O. Higgins, mgr.): Gloversville, N. Y., March 13, Amsterdam 14, Albany 15-17, Troy 19, Cohoes 20, Paterson, N. J., 22-24.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., March 5-17, Chicago, Ill., 19-31.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Frederick Kimball, mgr.): New York city Jan. 8-March 31.

BEHIND THE MASK (W. B. Lawrence, mgr.): Jersey City, N. J., March 12-17.

BELL, DIGBY: Cleveland, O., March 12-17, Milwaukee, Wis., 18-22.

BELLEW, KYRLE (Liebler and Co., mgrs.): Chicago, Ill., March 11-24.

BEN HUR (Klaw and Erlanger, mgrs.): Buffalo, N. March 12-14.

BEN OF BROKEN BOW: Boston, Mass., March 12-17.

BERESFORD, HARRY: Selma, Ala., March 16.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Pittsburgh, Pa., March 12-17, Wheeling, W. Va., 19-21, Columbus, O., 22-24.

BINDLEY, FLORENCE (E. E. Forrester, mgr.): Brooklyn, N. Y., March 12-17, New York city 19-24.

BLAIR, EUGENIE: Chicago, Ill., March 12-17.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): New York city March 12-17.

BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.

BUSY IZZY'S VACATION (H. U. Herman, mgr.): Norfolk, Va., March 12-17, Richmond 19-24.

CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., March 5—indefinite.

CHECKERS (Kirke La Shelle Co., mgrs.): Duluth, Minn., March 16, 17.

CHILD SLAVES OF NEW YORK (Chas. E. Blaney, mgr.): New York city March 12-17.

CHINATOWN CHARLIE (A. H. Woods, mgr.): Philadelphia, Pa., March 12-17.

COLLIER, WILLIAM (Charles Frohman, mgr.): Boston, Mass., March 12-31.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Pittsburgh, Pa., March 12-17, Washington, D. C., 19-24.

CORCORAN, JANE (Alston and Baxter, mgrs.): Toronto, Can., March 12-17, Rochester, N. Y., 19-21, Syracuse 22-24.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Lewiston, Me., March 13, Haverhill, Mass., 14, Providence, R. I., 15-17, Brockton, Mass., 19, Fall River 20, Newport, R. I., 21, New Bedford, Mass., 22, Worcester 23, Springfield 24.

CUSTER'S LAST FIGHT (Frank E. Rhodes, mgr.): New York city March 12-17, Jersey City, N. J., 19-24.

DALY, ARNOLD (Shubert Brothers, mgrs.): Cleveland, O., March 12-17, Pittsburgh, Pa., 19-24.

DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Kansas City, Mo., March 12-17, St. Joseph 18, 19, Omaha, Neb., 20, 21, Des Moines, Ia., 22-24.

DAVID HARUM (Julius Cahn, mgr.): Chicago, Ill., March 11-17, Louisville, Ky., 19-25.

DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): New Brunswick, N. J., March 12, Peekskill, N. Y., 13, Poughkeepsie 14, Kingston 15, Troy 16, 17, Herkimer 19, St. Johnsville 20, Gloversville 21, Cohoes 22, Mechanicsville 23, Schenectady 24.

DIXEY, HENRY E. (W. B. Lawrence, mgr.): Pittsburgh, Pa., March 12-17.

DORA THORNE (B; Rowland and Clifford, props.): Suffolk, Va., March 13, Newport News 14.

DORA THORNE (C; Rowland and Clifford, props.): Williams, Ariz., March 13, Flag Staff 14, Winslow 15, Gallup, N. M., 16, Albuquerque 17, Santa Fe 19, Las Vegas 20, San Antonio 21, Durango 22, Mancos 23, Telluride 24.

DORA THORNE (D; Rowland and Clifford, props.): Arapahoe, Okla., March 14, Alva 15, Harper, Kan., 16, Kingman 17, Eureka 19, Yates Center 20, Paola 21, Bethany, Mo., 22.

DORA THORNE (E; Rowland and Clifford, props.): Trenton, Mo., March 13, Leon, Ia., 14, Catneyville, Mo., 15, Osceola, Ia., 16, Creston 17, Clarinda 19, Shenandoah 20, Walnut 21, Red Oak 24.

DORE, JANE (Jos. King, mgr.): Columbus, O., March 12-14.

D'ORSAY, LAWRANCE (Daniel Frohman, mgr.): New York city March 5—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., March 5-17 Cincinnati, O., 19-24.

ELLIOTT, MAXINE (C. B. Dillingham, mgr.): Philadelphia, Pa., March 5-17.

EBEN HOLDEN (Willard and Horton, mgrs.): Newport, Vt., March 13, St. Johnsbury 14.

EDESON, ROBERT (Henry B. Harris, mgr.): Newport, R. I., March 13, Fall River, Mass., 14, New London, Conn., 15, New Haven 16, Bridgeport 17, Providence, R. I., 19-21, Northampton, Mass., 22, Springfield 23, Hartford, Conn., 24.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Detroit, Mich., March 11-17, Pittsburgh, Pa., 19-24.

FAUST (Porter J. White's: Olga Verne, mgr.): Greenfield, O., March 13, Mechanicsburg 14, Delaware 15, Mount Vernon 16, Canton 17, Newark 19, Logan 20, Crooksville 21, McConnellsville, Pa., 22.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.

FIGHTING FATE (Wm. Ryno, mgr.): Kansas City, Mo., March 11-17.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Cincinnati, O., March 12, 13, Frankfort, Ky., 14, Portsmouth, O., 15, Parkersburg, W. Va., 16, Oil City, Pa., 17, Philadelphia 19-24.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Vancouver, B. C., March 13, Eugene, Ore., 14, Oregon City 15, Portland 16, 17, Baker City, Ida., 18, Boise City 19, Weiser 20, Pocatello 22, Ogden, U., 23.

GALLAND, BERTHA (David Belasco, mgr.): Chicago, Ill., March 11-24.

GALLATIN, ALBERTA (Sweely, Shipman and Co., mgrs.): Baker City, Ore., March 13, La Grande 14, Walla Walla, Wash., 15, Lewiston, Ida., 16, Moscow 17, Pullman, Wash., 18, Cœur d'Alene 19, Pendleton, Ore., 20, The Dalles 21, Portland 22, 24.

GALLOPS: New York city Feb. 12—indefinite.

GEORGE, GRACE (William A. Brady, mgr.): Terre Haute, Ind., March 13, Evansville 14, Louisville, Ky., 15-17, Lexington 19, Chattanooga, Tenn., 20, Knoxville 21, Birmingham, Ala., 22, Atlanta, Ga., 23, 24.

GILLETTE, WILLIAM: Atlantic City, N. J., March 16, 17.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Nashville, Tenn., March 12-17, Memphis 19-24.

GILMORE, PAUL (Jules Murry, mgr.): Portland, Ore., March 12, 13, Tacoma, Wash., 14, Victoria, B. C., 15, Vancouver 16, Bellingham, Wash., 17, Seattle 18-20, North Yakima 21, Spokane 22, 23, Helena, Mont., 24.

GIRL OF THE STREETS (Decker and Veronee, props.; Geo. F. Driscoll, mgr.): Fulton, N. Y., March 13, Newark 14, Lyons 15, Canandaigua 16, Dunkirk 17, Jamestown 19, Franklin, Pa., 20, Youngstown, O., 21.

GRAPEWIN, CHARLES E.: Cincinnati, O., March 11-17.

GRIFFITH, JOHN (E. P. Phillips, mgr.): Iola, Kan., March 13, Paola 14, Fort Scott 15, Clinton 16, Sedalia, Mo., 17, Leavenworth, Kan., 19, Junction City 20, Manhattan 21, Beatrice, Neb., 22, Fairbury 23, Lincoln 24.

HALL, HOWARD (Henry Pierson, mgr.): New York city March 12-17, Brooklyn 19-31.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Bridgeport, Conn., March 13, 14, Middletown 15, Westerly, R. I., 16, Fall River, Mass., 17, Woonsocket, R. I., 19, Brockton, Mass., 21, Malden 22, Newport, R. I., 23, Taunton, Mass., 24.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Pettingill, mgr.): Philadelphia, Pa., March 12-17.

HENDRICKS, BEN (Wm. Gray, mgr.): Santa Rosa, Cal., March 13, Petaluma 14, Vallejo 15, Napa 16, Sacramento 17, 18, Chico 19, Eureka 20, Ashland, Ore., 21, Grant's Pass 22, Roseburg 23.

HER ONLY SIN (F. T. Wallace, mgr.): Chatham, Can., March 12, St. Thomas 13, Woodstock 14, Brantford 15, Stratford 16, London 17, Galt 19, Berlin 20, Guelph 21, St. Catharines 22, Hamilton 23, 24.

HIS FATHER'S SIN (Jed Carlton, mgr.): Milton, Ia., March 13, Cincinnati 15, Centerville 16, Seymour 17, Allerton 19, Lineville 20, Princeton, Mo., 21, Gallatin 22, Trenton 23, Milan 24.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): New York city Jan. 22—indefinite.

HOLLAND, MILDRED (Edward C. White, mgr.): Charleston, W. Va., March 13, Staunton, Va., 14, Charlottesville 15, Newport News 16, Norfolk 17, Petersburg 19, Richmond 20, Soldiers' Home 21.

HOOLIGAN IN NEW YORK (Frazee and Brown, props.): Longmont, Col., March 13, Loveland 14, Fort Collins 15, Greeley 16, Cheyenne, Wyo., 17, North Platte, Neb., 19, Kearney 20, Grand Island 21, Columbus 22, Lincoln 23, 24.

HOOLIGAN'S TROUBLES (Arthur J. Aylesworth, prop. and mgr.): Auburn, Neb., March 13, Atchison, Kan., 14, Falls City, Neb., 15, Hamburg, Ia., 16, Shenandoah 17, Council Bluffs 18, Red Oak 19, Creston 20, Osceola 21, Oskaloosa 22, Marshalltown 23, Grinnell 24.

HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): Camden, N. J., March 12-14, Altoona, Pa., 15, Johnstown 17, Pittsburgh 19-24.

HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Montreal, Can., March 12-17, Brooklyn, N. Y., 19-24.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Salt Lake City, U., March 13, 14, Ogden 15, San Bernardino, Cal., 17, Los Angeles 18-24.

HUMAN HEARTS (Eastern; Geo. Goett, mgr.): Wilmington, Del., March 12-14, Camden, N. J., 15-17, New York city 18-24.

HUMAN HEARTS (Southern; Jay Simms, mgr.): Canton, O., March 14, Uhrichsville 15, Zanesville 16, Cambridge 17, McKeesport, Pa., 19, New Kensington 20, Charleroi 21, Bellaire, O., 22, Wellsburg, W. Va., 22, East Liverpool, O., 24.

IN A WOMAN'S POWER (E. C. Andrews, mgr.): Vandergrift, Pa., March 13, Lynchburg 14, Jeannette 15.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Philadelphia, Pa., March 12-17.

IRWIN, MAY: Brooklyn, N. Y., March 12-17.

JAMES, JESSE (Chas. Geyer, mgr.): Abilene, Tex., March 13.

JAMES, LOUIS (J. J. Coleman, mgr.): Indianapolis, Ind., March 16, 17.

JEFFERSON, THOMAS (C. B. Jefferson, mgr.): Omaha, Neb., March 13, 14, Kansas City, Mo., 15-17.

JEFFREYS, ELLIS (Liebler and Co., mgrs.): Chicago, Ill., March 5-17.

JULIE BON BON (Shubert Brothers, mgrs.): New York city—indefinite.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Providence, R. I., March 12-17.

KELCEY, HERBERT, AND EFFIE SHANNON: Detroit, Mich., March 12-14.

KERRY GOW (Kenney and Westfall, mgrs.): St. Joseph, Mo., March 15-17, Sedalia 18, Jefferson City 19, Moberly 20, Quincy, Ill., 21.

KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Kankakee, Ill., March 13, Streator 14, Aurora 15, Elgin 16, Rockford 17, Watertown, Wis., 18, Oshkosh 19, Sheboygan 20, Appleton 21, Stevens Point 22, Merrill 23, Wausau 24.

LACKAYE, WILTON (Wm. A. Brady, mgr.): Washington, D. C., March 12-17, Philadelphia, Pa., 19-24.

LORAINE, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., March 5-17, Boston, Mass., 19-31.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Toronto, Can., March 12-17.

LURED FROM HOME (A. H. Woods, mgr.): Chicago, Ill., March 4-24.

LYMAN TWINS (Lyman Bros., mgrs.): Sheffield, Ala., March 13, Corinth, Miss., 14, Humboldt, Tenn., 15, Union City 16, Fulton, Ky., 17, Greenfield, Tenn., 19, Paris 20, Clarksville 21, Paducah, Ky., 22, Owensboro 24, Tell City, Ind., 25.

MALLORY, CLIFTON: Towanda, Pa., March 19-21.

MANSFIELD, RICHARD: Boston, Mass., March 5-17, New York city 19-April 7.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Milwaukee, Wis., March 12-14, Detroit, Mich., 15-17, Washington, D. C., 19-24.

MARCHING THROUGH GEORGIA (Chas. H. Greene, mgr.): Cincinnati, O., March 11-17.

MAYO, ENID (Bennett and Beane, mgrs.): Montreal, Can., March 12-17, St. Albans, Vt., 19, Rutland 20, Bellows Falls 21, Athol, Mass., 22, Marlboro 23, South Framingham 24.

MELVILLE, ROSE (J. R. Stirling, mgr.): Marion, O., March 13, Bucyrus 14, Upper Sandusky 15, Tiffin 16, Bowling Green 17, Toledo 19-21, Lima 22, Norwalk 23, Elyria 24.

MIZPAH (Charles Frohman, mgr.): Boston, Mass.—indefinite.

MONG, WILLIAM V.: Athens, O., March 13, Waverly 15, Greenfield 16, Chillicothe 17.

MORE TO BE PITIED THAN SCORNED (Chas. B. Blaney, mgr.): Brooklyn, N. Y., March 12-17.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Hoboken, N. J., March 11-14, Bridgeport, Conn., 15, 16, Waterbury 17.

MR. HOPKINSON (Curson and Hackett, mgrs.): New York city Feb. 12—indefinite.

MRS. LEFFINGWELL'S BOOTS (Chas. Frohman, mgr.): Rochester, N. Y., March 12, 13, Syracuse 14, Utica 15, Schenectady 16, Albany 17.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Charlotte, N. C., March 12, Wilmington 14, Goldsboro 15, Durham 16, Lynchburg, Va., 17, Norfolk 19, 20, Richmond 21, 22, Wilmington, Del., 23, Trenton, N. J., 24.

MURPHY, TIM (T. E. Saunders, mgr.): Montgomery, Ala., March 14, Atlanta, Ga., 16, 17, Charleston, S. C., 20, Charlotte, N. C., 22, Lynchburg, Va., 24.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Olympia, Wash., March 13, Roquim 14, Chehalis 15, Centralia 16, Seattle 18-24.

MY DIXIE GIRL: Biloxi, Miss., March 13, Mobile, Ala., 14.

MY WIFE'S FAMILY (Western; W. McGowan, mgr.): San Jose, Cal., March 17, Salem, Ore., 22, Olympia, Wash., 24.

MY WIFE'S FAMILY (Eastern; Frank Cooke, mgr.): Cambridge Springs, Pa., March 13, Corry 14, Westfield 15, Ashtabula, O., 16, Conneaut 17.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Louisville, Ky., March 12-14, Lexington 15, Columbus, O., 16, 17, Cleveland 19-24.

NEW YORK BY NIGHT (Geo. Roberts, mgr.): Cortland, N. Y., March 12, Corning 13, Montour Falls 14, Palmyra 16, Auburn 17.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Chicago, Ill., March 11-17.

NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Greenville, N. C., March 13, Plymouth 14, Washington 15, Tarboro 16, Scotland Neck 17, Elizabeth City 19, Louisburg 20, Raleigh 21, Durham 22, Greensboro 23, Salisbury 24.

O'HARA, FISKE (Al. McLean, mgr.): New York city March 12-17.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., March 11-31.

ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Detroit, Mich., March 11-17, Toledo, O., 18-21, Grand Rapids, Mich., 22-24.

O'NEILL, JAMES: Jackson, Miss., March 13, Vicksburg 14, Port Gibson 15, Baton Rouge, La., 16, Alexander 17, Lake Charles 18, Beaumont, Tex., 19, Galveston 20, Houston 21, 22, San Antonio 23, 24.

O'NEIL, NANCE (McKee Rankin, mgr.): Winnipeg, Man., March 12-14, Crookston, Minn., 15, Grand Forks, N. D., 16, 17, Duluth, Minn., 19, West Superior, Wis., 20, Brainerd, Minn., 21.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Portland, Ind., March 13, Muncie 14, Bluffton 15, Kendallville 16, Elkhart 17, Waukegan, Ill., 19, Racine, Wis., 19, Hoopeston, Ill., 20, Danville 21, Soldiers' Home 22, Champaign 23, Charleston 24.

OVER NIAGARA FALLS (2; L. H. Newcomb, mgr.): Morrison, Ill., March 13, Sterling 14, Dixon 15, Rochelle 16, Aurora 17.

OVER NIAGARA FALLS (Eastern; Rowland and Clifford, props.): Tecumseh, Mich., March 13, Coldwater 14, Albion 15, Eaton Rapids 16, Jackson 17, Bay City 18, 19, Saginaw 20, 21, Owosso 22, Charlotte 23.

PATTON, W. B. (J. M. Stout, mgr.): Lebanon, O., March 13, Hillsboro 14, Hamilton 15, Middletown 16, Springfield 17, Chillicothe 19, Soldiers' Home, Dayton, 20, Circleville 21, Lancaster 22.

PECK'S BAD BOY (Heath and Garren, mgrs.): Mount Jewett, Pa., March 13, East Aurora, N. Y., 15, Ithaca 16, Niagara Falls 17, Batavia 19, Perry 20, Palmyra 21.

QUEEN OF THE CONVICTS (P. H. Sullivan, mgr.): Chicago, Ill., March 4-17, Indianapolis, Ind., 19-21, Dayton, O., 22-24.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): St. Joseph, Mo., March 11-13, Des Moines, Ia., 15-17, Chicago, Ill., 19-24.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., March 12-17, Brooklyn, N. Y., 19-24.

QUINCY ADAMS SAWYER (R. E. Willis, mgr.): Van Wert, O., March 14, Fremont 15, Fostoria 16, Findlay 17, Canton 19, Marion 20, Galion 21, Massillon 22.

RAYS, THE (E. D. Stair, mgr.): Indianapolis, Ind., March 12-17, St. Louis, Mo., 18-24.

RIP VAN WINKLE (C. P. Eller, mgr.): Montgomery, Tex., March 13, Conroe 14, New Waverly 15, Trinity 16, Crockett 17.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Boston, Mass., March 5-17.

ROMEO AND JULIET (Will Neff, mgr.): Clifton Forge, Va., March 13, Covington 14, Lewisburg, W. Va., 15, Hinton 16.

SCOTTY, KING OF THE DESERT MINE: Seattle, Wash., March 15-17.

SHADOWS OF A GREAT CITY (M. L. Phillips, mgr.): Buffalo, N. Y., March 12-17, Toronto, Can., 19-24.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Omaha, Neb., March 11-14, Newton, Ia., 15, Grinnell 16, Marshalltown 17, Des Moines, Ia., 18-21, Washington 22, Muscatine 23, Moline, Ill., 24.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Toledo, O., March 12-17, Detroit, Mich., 19-24.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Cincinnati, O., March 11-17, Cleveland 19-24.

SKINNER, OTIS (Charles Frohman, mgr.): New York city Feb. 12—indefinite.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Junction City, Kan., March 13, Herington 14, Council Grove 15, Lexington, Mo., 16, Moberly 17, St. Louis 18-24.

SOTHERN-MARLOWE (Charles Frohman, mgr.): New Orleans, La., March 12-17, Memphis, Tenn., 19, 20, Nashville 21, Evansville, Ind., 22, Louisville, Ky., 23, 24.

SULLY, DANIEL (William D. Emerson, mgr.): Shenandoah, Pa., March 13, Shamokin 14, Sunbury 15, Williamsport 16, Bloomsburg 17.

SUNNY SOUTH (J. C. Rockwell, mgr.): Herkimer, N. Y., March 13, Weedsport 14, Clyde 15, Wolcott 16, Sodus 17, Fulton 19, Baldwinsville 20, Manlius 21, Boonville 22, Lowville 23, Dolgeville 24.

TEXAS SWEETHEARTS: Pomeroy, O., March 16, Gallipolis 19.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgrs.): Oil City, Pa., March 13, Greenville 14, Salem, O., 16, Rochester, Pa., 17, Newcastle 19, Niles, O., 20, Barberton 21, Massillon 22, Mt. Vernon 23, Mansfield 24.

THE BANKER'S CHILD (Harry Shannon, mgr.): Cawker City, Kan., March 13, Logan 14, Phillipsburg 15, Lebanon 16, Jewell 17, Axtell 21, Robinson 23, Troy 24.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Toledo, O., March 11-14, Cleveland 19-24.

THE CLANSMAN (Eastern: Geo. H. Brennan, mgr.): Baltimore, Md., March 12-17.

THE CLANSMAN (Western: Geo. H. Brennan, mgr.): St. Louis, Mo., March 12-17.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): New York city March 5-17.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Columbus, O., March 13, 14, Chicago, Ill., 19—indefinite.

THE COUNTY CHAIRMAN (Eastern; Jos. E. Lachetta, mgr.): Jamestown, N. Y., March 12, Meadville, Pa., 13, Franklin 15, Du Bois 16, Butler 17, Greensburg 19, East Liverpool, O., 20, Cambridge 21.

THE COUNTY CHAIRMAN (Western): Salt Lake City, U., March 12-14.

THE CURSE OF DRINK: Boston, Mass., March 12-17.

THE DARLING OF THE GODS (David Belasco, mgr.): Williamsport, Pa., March 13, Ithaca, N. Y., 14, Binghamton 15, Utica 16, Troy 17, Brooklyn, 19-24.

THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): Gloucester, Mass., March 13, Rockland, Me., 14, Bath 15, Biddeford 16, Portsmouth, N. H., 17, Somerworth 19, Laconia 20, Franklin 21, Concord 22, Claremont 22, Lebanon 24.

THE ELEVENTH HOUR (Lincoln J. Carter, mgr.): Litchfield, Ill., March 12, Mt. Vernon 13, Pinckneyville 14, Carbondale 15, Centralia 16, Johnson City 17, Harrisburg 19, Paducah, Ky., 20, Cairo, Ill., 21, Anna 22.

THE ETERNAL CITY: Baltimore, Md., March 12-17.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Reading, Pa., March 12-14, Harrisburg 15-17, Washington, D. C., 19-24.

THE FACTORY GIRL (Chas. E. Blaney, mgr.): Louisville, Ky., March 11-17, Indianapolis, Ind., 19-21, Danville, Ill., 22, Terre Haute, Ind., 23.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Ashtabula, O., March 13, Youngstown 14, Wellsville 15, Greensburg, Pa., 17, Latrobe 19, Vandergrift 20, Blairsville 21, Judson, O., 22, Crescent, Pa., 23, Barnesboro 24.

THE FLAMING ARROW (W. F. Jackson, mgr.): Springfield, O., March 14-17, Bellefontaine 19, Piqua 20, Richmond, Ind., 21, Anderson 22, Danville, Ill., 23, Paris 24.

THE FOLKS UP WILLOW CREEK (Frank S. Davidson, mgr.): Wahoo, Neb., March 12, Scribner 13, West Point 14, Wayne 15, Madison 16, Humphrey 17, Albion 19, Genoa 20, Central City 21, Aurora 22.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Newark, N. J., March 12-17, Montreal, Can., 19-24.

THE GRAFTER (E. D. Stair, mgr.): Washington, D. C., March 12-17.

THE HEART OF CHICAGO (Dick French, mgr.): Brookville, Pa., March 13, Punxsutawney 14, Vandergrift 15, Latrobe 17, Johnstown 19, Altoona 20, Barnesboro 21, Windber 22, Irwin 23, Toronto 24.

THE HEART OF MARYLAND (David Belasco, mgr.): New York city Feb. 26-March 24.

THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): Hudson, N. Y., March 13, Catskill 14, Kingston 15, Ellenville 16, Port Jervis 17, Middletown 19, Walden 20, Poughkeepsie 21, Peekskill 22, Ossining 23, New Rochelle 24.

THE HOLY CITY (West; Gordon and Bennett, props.; Henry Blackaller, mgr.): Hannibal, Mo., March 13, Moberly 14, Macon 15, Kirksville 16, Trenton 17, Chillicothe 19, Clarinda, Ia., 22, Red Oak 23, Corning 24.

THE HOMESEEKERS (John W. Moore, mgr.): Cedar Rapids, Ia., March 13, Clinton 14.

THE HOOSIER GIRL (Gus Orhan, mgr.): Cartersville, Ill., March 15, Herrin 16, Collinsville 17, De Soto, Mo., 18, Bon Terre 19, Cape Girardeau 20, Charleston 22, Sikeston 23, Poplar Bluff 24.

THE HOUSE OF MYSTERY: New Haven, Conn., March 15-17, Holyoke, Mass., 19-21, Manchester, N. H., 22-24.

THE IRISH PAWNBROKERS (Mack and Spears, mgrs.): Shamokin, Pa., March 13, York 14, Hanover 15, Columbia 16, Phoenixville 17, Wilmington, Del., 19-21, Camden, N. J., 22-24.

THE KING OF THE OPIUM RING (Wm. Roddy, mgr.): Albany, N. Y., March 12-14.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Toledo, O., March 15-17, Detroit, Mich., 18-24.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Springfield, Ill., March 13, 14, Milwaukee, Wis., 15-17, St. Paul 19-21, Minneapolis 22-24.

THE LITTLE GRAY LADY (James K. Hackett, mgr.): Chicago, Ill., March 12-17.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Kalamazoo, Mich., March 13, Battle Creek 15, Lansing 17, Wyandotte 18, Angola, Ind., 20, Auburn 21, Garrett 22, Elkhart 23, South Bend 24.

THE MARRIAGE OF KITTY (Jules Murray, mgr.): Ouebec, Can., March 12, 13, Sherbrooke 14, Berlin, N. H., 15, Rumford Falls, Me., 16, Lewiston 17, Sydney, N. S., 20, 21, Halifax, N. S., 22-24.

THE MIDNIGHT FLYER (Ed Andersen, mgr.): Massillon, O., March 16, Akron 17.

THE MISSOURI GIRL (East; Fred Raymond's): Emporia, Va., March 13, Rocky Mount, N. C., 14, Suffolk, Va., 15, Soldier's Home 17, Crisfield, Md., 20, Cambridge 22, Easton 23.

THE MISSOURI GIRL (West): Denver, Col., March 11-17, Central City 18, Idaho Springs 19, Louisville 20, Greeley 21, Fort Collins 22, Loveland 23, Longmont 24.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): La Grande, Ore., March 13, Baker City 14, Weiser, Ida., 15, Boise City 16, Pocatello 17, Logan, U., 19, Smithfield 20, Brigham 21, Salt Lake City 22-24.

THE MUMMY AND THE HUMMING BIRD: Lebanon, Pa., March 13, Columbia 14, Middletown 15, Carlisle 16, Wilmington, Del., 19, Annapolis, Md., 20, Charlottesville, Va., 21, Staunton 22, Lynchburg 23, Roanoke 24.

THE NINETY AND NINE (Chas. H. Young, mgr.): Kansas City, Mo., March 12-17.

THE OLD CLOTHES MAN (Rowland and Clifford, props.): Newark, N. J., March 12-17, New Haven, Conn., 19-21, Waterbury 22, Bridgeport 23.

THE OLD HOMESTEAD (F. Denman Thompson, mgr.): Austin, Tex., March 13, San Antonio 14, Houston 15, Galveston

BRECKENRIDGE STOCK (Edwin Barrie, mgr.): Pawhuska, Okla., March 12-17.
BROWN, KIRK G. T. Macauley, mgr.): Yonkers, N. Y., March 12-17, Kingston 19-24.
BROADBRIDGE STOCK (G. E. Cochrane, mgr.): Bowie, Tex., March 12-14, Chickasha, Okla., 15-17, Anadarko 19-21, Lawton 22-24.
BUNTING, EMMA (Earl Burgess, mgr.): Scranton, Pa., March 12-17, Binghamton, N. Y., 19-24.
BURKE-McCANN: Austin, Pa., March 12-14, Port Allegheny 15-17.
CARROLL COMEDY (Ion Carroll, mgr.): Clearfield, Pa., March 12-17.
CENTURY STOCK (Harrison and Sutherland's): Jefferson City, Mo., March 12-17, Parsons, Kan., 19-24.
CHICAGO STOCK (Charles H. RossKam, mgr.): New Rochelle, N. Y., March 12-17, Yonkers 18-24.
COLONIAL STOCK (J. M. Torr, mgr.): Gloversville, N. Y., March 12-17, Glens Falls 19-24.
COOK-CHURCH (H. W. Taylor, mgr.): Sharon, Pa., March 12-17, Meadville 19-24.
CORNELL STOCK (W. E. Cornell, mgr.): Youngstown, O., March 12-17, Monessen, Pa., 19-24.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Mattoon, Ill., March 12-17, Burlington, Ia., 19-24.
CRAWFORD'S COMEDIANS (Crawford and Rosleigh, mgrs.): South McAlester, I. T., March 12-14, Coalgate 15-17.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Greensboro, N. C., March 12-17, Columbia, S. C., 19-24.
DE VONDE, CHESTER (Phil Levy, mgr.): Olean, N. Y., March 12-17, Elmira 19-24.
DUDLEY, FRANK: Jonesboro, Ark., March 12-17, Hot Springs 19-31.
ERWOOD STOCK (R. J. Erwood, mgr.): Washington, Pa., March 12-17.
FENBERG STOCK (Eastern; George Fenberg, mgr.): New Britain, Conn., March 12-17, Danbury 19-24.
FENBERG STOCK (Western; Will Deahon, mgr.): Nashua, N. H., March 12-17, Haverhill, Mass., 19-24.
FISKE, MAY (John Cosgrove, mgr.): Schenectady, N. Y., March 12-17, Newburgh 19-24.
FLEMING, MAMIE (W. N. Gracey, mgr.): Lockport, N. Y., March 12-17, Sharon, Pa., 19-24.
FLYNN'S STOCK (Ralph A. Ward, mgr.): Woonsocket, R. I., March 12-17.
GIFFORD-HAERING: North McGregor, Ia., March 12-17.
GLICK STOCK (Harry Glick, mgr.): Henderson, Ky., March 12-17, Bowling Green 26-31.
GOOD, ADAM (F. C. Twitchell, mgr.): Norwich, Conn., March 12-17, Middletown 26-31.
GOODWYN, DAVIS: Georgetown, S. C., March 12-17.
GUY STOCK (Chas. W. Mercer, mgr.): Parkersburg, W. Va., March 12-17.
HALL, DON C.: Rochester, Ind., March 12-17, North Judson 19-24.
HANDWORTH, HARRY: Anardarko, Okla., March 12-14, Kingfisher 15-17, Guthrie 19-21, Perry 22-24.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Los Angeles, Cal., March 15-17, Santa Ana 19, San Diego 20, 21.
HARCOURT STOCK: Lynn, Mass., March 12-17, Salem 19-24.
HARVEY AND GAGE: Waterville, Me., March 12-17, Berlin, N. H., 19-24.
HENDERSON, MAUDE (Joseph Parent, mgr.): Tipton, Ia., March 12-17.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Creston, Ia., March 12-17.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Gowanda, N. Y., March 12-17.
HILLMAN, MAUDE (W. A. Dillon, mgr.): Portsmouth, N. H., March 12-17.
HOYT'S COMEDY (H. G. Allen, mgr.): Lynchburg, Va., March 12-17, Cincinnati, O., 19-31.
HOWARD STOCK (Lorin J. Howard, mgr.): Eau Claire, Wis., March 12-18.
HUNTLEY STOCK: Fitchburg, Mass., March 12-17, Lowell 19-24.
INTERNATIONAL STOCK (Walter C. Mack, mgr.): Scottdale, Pa., March 12-17.
INTERNATIONAL STOCK: Wilkes-Barre, Pa., March 12-17.
KARROLL, DOT: Peekskill, N. Y., March 12-17, Paterson, N. J., 19-24.
KELLY STOCK (Jewell Kelly, mgr.): Hot Springs, Ark., March 12-17, Little Rock 19-24.
KENNEDY COMEDY (B. A. Kennedy, mgr.): Johnstown, N. Y., March 12-14, North Adams, Mass., 15-17.
KENNEDY, JAMES (O. E. Wee, mgr.): Pittsfield, Mass., March 12-17, North Adams 19-24.
KERKHOFF-HILLMAN (Ivan Kerkhoff, mgr.): Auburn, Neb., March 12-17.
KLARK-URBAN (J. Hardin Klark, mgr.): Winsted, Conn., March 12-17, Torrington 19-24.
LESLIE, ROSABELLE (Slim Allen, mgr.): Jamestown, N. Y., March 12-17, Auburn 19-24.
LEWIS, DOROTHY (A. H. Block, mgr.): New Kensington, Pa., March 12-17, Rochester 19-24.
LONG, FRANK E., STOCK: Plattsville, Wis., March 12-17, Lancaster 19-24.
LYCEUM COMEDY (Al. S. Evans, mgr.): Bowling Green, Ky., March 12-17.
LYCEUM STOCK (E. A. Grosjean, mgr.): Ennis, Tex., March 12-17.
McAULIFFE STOCK (Al. W. Wilson, mgr.): Salem, Mass., March 12-17, Portland, Me., 19-24.
MANHATTAN STOCK (Salinger and Branson, mgrs.): Fishkill, N. Y., March 12-17, Poughkeepsie 19-24.
MARKS BROTHERS (Geo. W. Marks, mgr.): Lowell, Mass., March 12-17, Lynn 19-24.
MARKS BROTHERS (R. W. Marks, mgr.): Ottawa, Ont., March 12-17.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Deseronto, Ont., March 12-14, Napanee 15-17.
MASON-IMSON (Burt Imson, mgr.): Holdridge, Neb., March 12-17.
MITCHELL'S ALL STAR (B. Frank Mitchell, mgr.): Portsmouth, N. H., March 12-17, Biddeford, Me., 19-21, Lewiston 22-24.
MOORE-LA VERNA STOCK: New Castle, Ind., March 12-24.
MURRAY AND MACKEY (John J. Murray, mgr.): Waverly, N. Y., March 12-17, Lancaster, Pa., 19-24.
MYERS, IRENE (Will H. Myers, mgr.): Brockton, Mass., March 12-17, Lynn 19-24.
MYRKLE-HARDER (Eastern; W. H. Harder, mgr.): Bangor, Me., March 12-17.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Butler, Pa., March 12-17, Beaver Falls 19-24.
MYRKLE-HARDER (Southern; Lattimore and Leigh, mgrs.): Parsons, Kan., March 12-17, Wichita 19-24.
NATIONAL STOCK (T. B. Butler, mgr.): Philadelphia, Miss., March 12-17.
NELSON-HOLMAN COMEDY (Harry C. Nelson, mgr.): Viola, Ill., March 12-14.
ORPHEUM STOCK (Edward Doyle, mgr.): Niles, O., March 12-17, Oil City, Pa., 19-24.
OSMAN STOCK (Jno. Osman, mgr.): Danville, Ky., March 12-14, Richmond 15-17, Somerset 19-24.
PAYTON SISTERS (C. Stafford Payton, mgr.): Pulaski, Va., March 12-14, Radford 15-17, Bluefield, W. Va., 19-24.
PHELAN COMEDY (E. V. Phelan, mgr.): Attleboro, Mass., March 12-17, New London, Conn., 19-24.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Allentown, Pa., March 12-17.
RENTFRAU'S PATHFINDERS (J. N. Rentfrau, mgr.): Jacksonville, Ill., March 12-17.
ROE COMEDY: New Bedford, Mass., March 12-17, Newport, R. I., 19-24.
ROE STOCK (C. J. W. Joe, mgr.): Binghamton, N. Y., March 12-17, Oneonta 19-24.
RUBLE THEATRE: Pleasant Grove, U., March 12-14, American Fork 15-17.
SITES STOCK (Standard Amusement Co., mgrs.): South Platte, Neb., March 13, Sterling, Col., 14, Fort Collins 15, Boulder 16, Denver 17-20, Leadville 21, 22, Salt Lake City, U., 23, 24.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Brenham, Tex., March 12-17, Taylor 19-24.
TOLSON STOCK (Harry S. Hopping, mgr.): Eldorado, Ark., March 12-14, Prescott 15-17, Arkadelphia 19-24.
TUCKER, ETHEL (Mack Brothers, mgrs.): Florence, Col., March 12-17, Denver 18-24.
TURNER, CLARA (Ira W. Jackson, mgr.): Northampton, Mass., March 12-17, Pittsfield 19-24.
VAN DYKE AND EATON (F. Mack, mgr.): Uniontown, Pa., March 12-17, Altoona 19-24.
VAN CLEVE STOCK (Jay L. Van Cleve, mgr.): Corvallis, Ore., March 12-14, Albany 15-17.
WAITE COMEDY (Jas. R. Waite, mgr.): Sydney and Glace Bay, P. E. I., March 12-April 7.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Peoria, Ill., March 11-17.
WARNER COMEDY (Ben R. Warner, mgr.): St. Paul, Minn., March 12-17.
WILLIAMS COMEDY (T. P. De Gafferly, mgr.): High Springs, Fla., March 12-17.
WINNINGER BROTHERS (Frank Winninger, mgr.): Lincoln, Ill., March 12-17.
WOLFORD, MAMIE SHERIDAN (R. L. Paul, mgr.): Harper, Kan., March 12-14, Medicine Lodge 15-17, Kiowa 22-24.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Hamilton, Ont., March 13, London 14, St. Thomas 15, Chatham 16, Toledo, O., 17, Ypsilanti, Mich., 19, Lansing 20, Bay City 21, Saginaw 22, Grand Rapids 23, Muskegon 24.
BABES IN TOYLAND (Myron B. Rice, mgr.): St. Paul, Minn., March 12-17, West Superior 19, Duluth 20, 21, Winnipeg, Man., 22-24.
BEGGAR PRINCE OPERA (Henry Lee Valle, mgr.): Lake City, Fla., March 13, Naldosta, La., 14, Madison, Fla., 15, Quincy 16, Tallahassee 17, Ozark, Ala., 19, Troy 20, Union Springs 21, Montgomery 22, Selma 23, Demopolis 24.
BERNARD, SAM (Charles Frohman, mgr.): Baltimore, Md., March 12-17, Boston, Mass., 19-31.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Cleveland, O., March 12-17, Lorain 19, Sandusky 20, Tiffen 21, Toledo 22-24.
BLAUVELT, LILLIAN: Ottawa, Can., March 12, 13, Ordensburg, N. Y., 14, Auburn 15, Binghampton 16, Elmira 17, Baltimore, Md., 19-24.
BOSTONIANS, JUVENILE (Wm. B. Sherman, mgr.): Calgary, Alberta, Can., March 5-17, Didsbury 19, Olds 20, Innisfail 21, Red Deer 22, 23, Lacomb 24.
CAHILL, MARIE (D. V. Arthur, mgr.): Charleston, S. C., March 13, Savannah, Ga., 14, Macon 15, Columbus 16, Mobile, Ala., 17, New Orleans, La., 19-24.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12—indefinite.
COMING THROUGH THE RYE (Geo. Lederer, mgr.): Chicago, Ill., Feb. 12—indefinite.
DANIELS, FRANK (C. B. Dillingham, mgr.): Brooklyn, N. Y., March 12-17.
EDWARDES, PAULA (Shubert Brothers, mgrs.): Philadelphia, Pa., March 12-17, Baltimore, Md., 19-24.
EIGHT BELLS (Byrne Brothers, mgrs.): Omaha, Neb., March 15-17.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Minneapolis, Minn., March 12-14, St. Paul 15-17, Sioux City, Ia., 19, Marshalltown 20, Cedar Rapids 21, Des Moines 22, Omaha, Neb., 23, 24.
FANTANA (Sam S. and Lee Shubert, mgrs.): Cortland, N. Y., March 13, Corning 14, Bradford, Pa., 15, Warren 16, Kane 17, Buffalo, N. Y., 19-24.
FANTASMA (Hanlon Brothers, mgrs.): Milwaukee, Wis., March 11-17.
FIELDS, LEW: Kansas City, Mo., March 12-17.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): New York city March 5-17, Philadelphia, Pa., 19-31.
FRENCH OPERA: New Orleans, La.—indefinite.
GAY NEW YORK (Walter Moore, mgr.): Altoona, Pa., March 13, East Liverpool, O., 14, Wheeling, W. Va., 16, Columbus, O., 20, Washington C. H. 22.
GLASER, LULU (C. B. Dillingham, mgr.): St. Louis, Mo., March 11-17.
GIRLS WILL BE GIRLS (Wm. A. Brady, mgr.): Tarentum, Pa., March 13, Cambridge, O., 14, New Philadelphia 15, East Liverpool 16, Wheeling, W. Va., 17.
HAPPYLAND (Shubert Brothers, mgrs.): New York city March 12-April 7.
HERALD SQUARE OPERA: Bishopville, S. C., March 20, Darlington 21, Florence 22, Georgetown 23, 24.
HOGAN, ERNEST (Geo. H. Harris, mgr.): Akron, O., March 14.
HUMPTY DUMPTY (Klaw and Erlanger, mgrs.): New York city March 12—indefinite.
HUNTINGS, THE FOUR (Harry Dull, mgr.): Shelbyville, Ind., March 13.
IN NEW YORK TOWN (Loney Haskell, mgr.): Montreal, Can., March 12-17, Boston, Mass., 19-24.
IRMA OPERA (Wm. Heywood, mgr.): Toledo, Ia., March 13, Grundy Center 14, Treat 15, Laporte City 16, Vinton 17, Aramosa 19, Mouticello 20, Manchester 21, Tipton 22, De Witt 23, Morrison, Ill., 26.
LITTLE JOHNNY JONES (Western; Sam H. Harris, mgr.): San Francisco, Cal., March 12-25.
LITTLE JOHNNY JONES (Eastern; Sam H. Harris, mgr.): Glens Falls, N. Y., March 13, North Adams, Mass., 14, Fitchburg 15, Haverhill 16, Manchester, N. H., 17, Salem, Mass., 19, Lawrence 20, Brockton 21, Fall River 22, New Bedford 23, Woonsocket, R. I., 24.
McFADDEN'S FLATS (Thomas R. Henry, mgr.): Washington, D. C., March 12-17, Baltimore, Md., 19-24.
MANTELLI, MADAME, ENGLISH OPERA (F. De Angelis, mgr.): Raleigh, N. C., March 13, Spartanburg, S. C., 14, Columbia 15, Charleston 16, 17, Savannah, Ga., 19, Augusta 20, Atlanta 21, 22, Birmingham, Ala., 23, 24.
ME, HIM AND I (Edwin J. Cohn, mgr.): Memphis, Tenn., March 11-17, Nashville 18-25.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York city March 12-17.
MEXICANA: New York city Jan. 29—indefinite.
MISS BOB WHITE: Kansas City, Mo., March 11-17, Fort Scott, Kan., 19, Nevada, Mo., 20, Clinton 21, Sedalia 22, Boonville 23, Jefferson City 24.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Buffalo, N. Y., March 12-17, Toronto, Can., 18-24.
NANCY BROWN (John W. Dunne, mgr.): Richmond, Va., March 12-17.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Port Allegheny, Pa., March 13, Emporium 14, St. Marys 15, Du Bois 19, Clearfield 20, Irvona 21, Hastings 22, Tyrone 23, Phillipsburg 24.
NEW YORK OPERA: Glace Bay, Can., March 12-17.
PAUL JONES OPERA (John H. Garrison, mgr.): Lockport, N. Y., March 13, Warsaw 14, Dunkirk 15, Bradford, Pa., 16, Pittsburgh 19-24.
PEGGY FROM PARIS (Madison Corey, mgr.): Pittsburgh, Pa., March 12-17, Washington, D. C., 19-24.
PIFF! PAFF! POUF! (R. C. Whitney, mgr.): Seattle, Wash., March 15-17.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Los Angeles, Cal., March 11-17.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Montgomery, Ala., March 16, 17.
ROBIN HOOD (Aborn Co., mgrs.): Hopkinsville, Ky., March 13, Madisonville 14, Evansville, Ind., 15, Morganfield 16, Vincennes 17, Richmond 19, Dayton, O., 20, Columbus 21, Chillicothe 22, Portsmouth 23, Huntington, W. Va., 24.
ROGERS BROTHERS: Hartford, Conn., March 15.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Atlanta, Ga., March 12-17, Birmingham, Ala., 19-24.
SAN TOY (John C. Fisher, mgr.): Waterloo, Ia., March 13, Dubuque 14, Clinton 15, Rockford, Ill., 16, Elgin 17.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE (Nixon and Zimmerman, mgrs.): Harrisburg, Pa., March 13, Lebanon 14, Williamsport 15, Scranton 16, Wilkes-Barre 17.
SMART SET (Harry Hill, mgr.): Brooklyn, N. Y., March 12-17, New York city 19-24.
THE BEAUTY DOCTOR (Thomas W. Prior, mgr.): Buckhannan, W. Va., March 13, Weston 14, Fairmont 15, Grafton 16, Cumberland, Md., 17, Uniontown, Pa., 19, Connellsville 20, Greensburg 21, Altoona 22, 23, Johnstown 24.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Louisville, Ky., March 11-17, Cincinnati, O., 18-24.
THE BLACK CROOK (Miller and Plohn, mgrs.): Rochester, N. Y., March 12-14, Syracuse 15-17.
THE EARL AND THE GIRL (Shubert Brothers, mgrs.): Brooklyn, N. Y., March 12-17, Newark, N. J., 19-24.
THE ERRAND BOY (P. H. Sullivan Amusement Co.): New Orleans, La., March 11-17, Mobile, Ala., 19, Montgomery 20, Rome 21, Chattanooga, Tenn., 22, Knoxville 23.
THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Canton, O., March 13, New Castle, Pa., 14, Youngstown, O., 15-17, Salem 19, Coshocton 20, Zanesville 21, Newark 22, Lancaster 23, Nelsonville 24.
THE GINGERBREAD MAN (Converse-Peters Co., mgrs.): Davenport, Ia., March 13, Rock Island, Ill., 14, Cedar Rapids, Ia., 15, Marshalltown 16, Sioux City 17, Omaha, Neb., 18-21.
THE HAM TREE (Klaw and Erlanger, mgrs.): Norfolk, Va., March 13, Wilmington, Del., 14, Reading, Pa., 15, Easton 16, Trenton, N. J., 17.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): St. Joseph, Mo., March 13.
THE LITTLE DUCHESS (Milton and Sargent Aborn, mgrs.): Richmond, Va., March 13, Charlottesville 14, Staunton 15, Covington 16, Charleston, W. Va., 17, Clarksburg 19, Fairmont 20, Morgantown 21, Uniontown, Pa., 22, Connellsville 23, Latrobe 24.
THE MAID AND THE MUMMY (W. E. Boyer, mgr.): Waxahachie, Tex., March 13, Tyler 14, Fort Worth 15, Dallas 16, 17.
THE PEARL AND THE PUMPKIN (Klaw and Erlanger, mgrs.): Boston, Mass., March 5-24.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Newark, N. J., March 12-17, New York city 19-24.
THE RAJAH OF BHONG: Russellville, Ark., March 13, Fort Smith 14, South McAlester, I. T., 15, Shawnee, Okla., 17, Oklahoma City 18.
THE SHO-GUN (Henry W. Savage, mgr.): Brooklyn, N. Y., March 12-17.
THE SHOW GIRL (B. C. Whitney, mgr.): New York city March 12-17.
THE SULTAN OF SULU (Madison Corey, mgr.): Philadelphia, Pa., March 12-24.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Easton, Pa., March 13, Allentown 14, Plainfield, N. J., 15, Orange 16, Elizabeth 17, Paterson 19, New Rochelle, N. Y., 20, Bridgeport, Conn., 21, New Haven 22, Hartford 23, Meriden 24.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP: New York city Jan. 15—indefinite.
THE WIZARD OF OZ (William M. Gray, mgr.): Atlanta, Ga., March 12, 13, Chattanooga, Tenn., 14, Knoxville 15, Lexington, Ky., 16, Evansville, Ind., 17, Louisville, Ky., 19-21, Indianapolis 22-24.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Chicago, Ill., March 11-17, Indianapolis, Ind., 19-21, Columbus, O., 22-24.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, mgr.): Kansas City, Mo., March 11-17.
WILLIAMS AND WALKER: New York city Feb. 20-March 17.
WILLS COMEDY (John B. Wills, mgr.): Nacogdoches, Tex., March 12-14, Lufkin 15-17.
WONDERLAND (Jas. L. Buford, mgr.): Washington, D. C., March 12-17.
WOODLAND (Henry W. Savage, mgr.): Crookston, Minn., March 13, Grand Forks, N. D., 14, Winnipeg, Man., 15-17, Winona, Minn., 19, La Crosse, Wis., 20, Madison 21, Rockford, Ill., 22, South Bend, Ind., 23, Toledo, O., 24.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Piedmont, S. C., March 13, Gaffney 14.
BEACH AND BOWERS (J. H. Smith, mgr.): Fargo, N. D., March 13, Wahpeton 14, Fergus Falls, Minn., 15.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Birmingham, Ala., March 13, Atlanta, Ga., 14, 15, Augusta 16, Columbia, S. C., 17, Charleston 19, Savannah, Ga., 20, Macon 21, Columbus 22, Montgomery, Ala., 23, Mobile 24.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Quincy, Ill., March 13, Sedalia, Mo., 14, Atchison, Kan., 15, St. Joseph, Mo., 16, Leavenworth, Kan., 17, Kansas City, Mo., 18-24.
GORTON'S (C. C. Pearl, mgr.): Glen Cove, N. Y., March 13, Northport 14, Huntington 15, Greenport 16, Riverhead 17.
HENRY'S MINSTRELS: Peoria, Ill., March 13.
KERSANDS, BILLY (Geo. L. Barton, mgr.): Middletown, Pa., March 13, Carlisle 14, Gettysburg 15, Chambersburg 16, Lewiston 17, Altoona 19, Johnstown 20, Braddock 21, McKeesport 22, 23, McDonald 24.
MAHARA'S: Burrton, Kan., March 13, Newton 14, Florence 15, Peabody 16, Herrington 17, Selina 19, Wilson 20, Russell 21, Ellsworth 22, Hoisington 23, La Crosse 24.
PRIMROSE, GEORGE H.: Salt Lake City, U., March 15, 16, San Francisco, Cal., 18-24.
VOGEL'S, JOHN W.: East Stroudsburg, Pa., March 13, Trenton, N. J., 14, Burlington 15, New Brunswick 16, Norristown, Pa., 17, Phoenixville 19, West Chester 20, Coatesville, Md., 21, Columbia 22, Hagerstown 23, Cumberland 24.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Indianapolis, Ind., March 11-17, Louisville, Ky., 19-24.
BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): San Francisco, Cal., March 11-17, Salt Lake City, U., 18-24.
BLACK CROOK, JR. (Harry Hastings, mgr.): Troy, N. Y., March 12-17.
BLUE RIBBON GIRLS (Jack Singer, mgr.): New York city March 12-17, Brooklyn 19-31.
BOHEMIANS (Barney Gerard, mgr.): Kansas City, Mo., March 18-24.
BON TONS (Rush and Weber, mgrs.): New York city March 12-17, Philadelphia, Pa., 19-24.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Brooklyn, N. Y., March 12-17, Providence, R. I., 19-24.
BRYANT'S EXTRAVAGANZA (John S. Raynor, mgr.): Boston, Mass., March 12-17, New York city 19-24.
CASINO GIRLS (M. M. Theis, mgr.): St. Louis, Mo., March 19-24.
CITY SPORTS (Phil Sheridan, mgr.): Boston, Mass., March 19-24.
CRACKER JACKS (Harry Leoni, mgr.): Kansas City, Mo., March 12-17, St. Louis 19-24.
DAINTY DUCHESS (Weber and Rush, mgrs.): Philadelphia, Pa., March 12-17, Reading 19-24.
FOSTER, FAY (Joseph Oppenheimer, mgr.): Buffalo, N. Y., March 12-17.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Reading, Pa., March 12-17.
HIGH ROLLERS (A. H. Woodhull, mgr.): Springfield, Mass., March 12-17.
HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Salt Lake City, U., March 11-17, Denver, Col., 18-24.
HILL, ROSE: Providence, R. I., March 12-17, Boston, Mass., 19-24.
HOWARD, MAY (Geo. F. Learned, mgr.): Philadelphia, Pa., March 12-17.
IDEALS (Sim Williams, mgr.): Brooklyn, N. Y., March 12-17.
IMPERIALS (Jesse Burns, mgr.): San Francisco, Cal., March 12-17.
INNOCENT MAIDS (E. W. Chipman, mgr.): Cleveland, O., March 12-17, Pittsburgh, Pa., 19-24.
IRWIN'S SHOW (Fred Irwin, mgr.): Newark, N. J., March 12-17, New York city 19-24.
JERSEY LILLIES (Geo. F. Hopper, mgr.): Pittsburgh, Pa., March 12-17, Cincinnati, O., 19-24.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Paterson, N. J., March 12-17.
JOLLY GIRLS (T. E. McCreary, mgr.): Cleveland, O., March 12-17.
KENTUCKY BELLES (Robt. Gordon, mgr.): Montreal, Can., March 12-17.
KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., March 12-17, Detroit, Mich., 19-24.
LONDON BELLES: Philadelphia, Pa., March 12-17.
MAJESTICS (Fred Irwin, mgr.): Troy, N. Y., March 12-17, Springfield, Mass., 19-24.
MASCOTS (J. J. Monahan, mgr.): Milwaukee, Wis., March 12-17.
MASQUERADERS (Sam J. Scribner, mgr.): New Orleans, La., March 12-17.
MERRY BURLESQUERS (Wm. Ballauf, mgr.): Baltimore, Md., March 12-17.
MERRY MAIDENS (J. Lowry, mgr.): Boston, Mass., March 12-17.
MOONLIGHT MAIDS (David Kraus, mgr.): Buffalo, N. Y., March 12-17, Rochester 19-24.
MORNING GLORIES (Sam A. Scribner, mgr.): Albany, N. Y., March 12-17, Troy 19-24.
NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): St. Paul, Minn., March 11-17, Minneapolis, 18-24.
NEW YORK STARS (M. M. Theis, mgr.): Scranton, Pa., March 12-17, Newark, N. J., 19-24.
ORIENTALS (W. B. Watson, mgr.): St. Louis, Mo., March 12-17.
PARISIAN BELLES (John Grieves, mgr.): New York city March 12-24.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Baltimore, Md., March 12-17, Pittsburgh, Pa., 19-24.
REEVES, AL.: Cleveland, O., March 12-17, Buffalo, N. Y., 19-24.
REILLY AND WOODS: Seattle, Wash., March 11-17.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., March 12-24.
RICE AND BARTON'S: Nashville, Tenn., March 12-17, New Orleans, La., 19-24.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Jersey City, N. J., March 12-17.
TRANSATLANTIC BURLESQUERS (E. M. Rosenthal, mgr.): Rochester, N. Y., March 12-17, Albany 19-24.
TIGER LILIES (Issy Grodz, mgr.): Brooklyn, N. Y., March 12-17.
TROCADEROS (Charles H. Waldron, mgr.): Cincinnati, O., March 12-17, Nashville, Tenn., 19-24.
THOROUGHBREDS (L. J. Oberwarth, mgr.): Washington, D. C., March 12-17.
UTOPIANS (W. V. Jennings, mgr.): New York city March 5-17, Brooklyn 19-31.
VANITY FAIR (Robert Manchester, mgr.): Boston, Mass., March 12-17, New York city 19-24.
WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Baltimore, Md., March 12-17.
WATSON'S BURLESQUERS: St. Louis, Mo., March 11-17, Indianapolis, Ind., 19-24.
WINE, WOMAN AND SONG (M. M. Theis, mgr.): Chicago, Ill., March 12-17, Toledo, O., 19-24.
WORLD BEATERS (J. Herbert Mack, mgr.): Toledo, O., March 12-17, Cleveland 19-24.
YANKEE DOODLE GIRLS (Louis Harris, mgr.): Denver, Col., March 12-17.

MISCELLANEOUS.

ALL SIDES OF LIFE (Leslie G. Slocum, prop.): Clay Centre, Kan., March 14, 15, Concordia 16, Salina 17, Hutchinson 20, McPherson 22, Newton 23.
A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 13—indefinite.
A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): Chicago, Ill., Feb. 24—indefinite.
CREATORE (Howard Pew, mgr.): London, Eng., March 5-April 22.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Niles, Mich., March 16, 17, Elkhart, Ind., 19-21, Valparaiso 22-24.
GADSKI, MADAME (D. A. Montagnon, mgr.): Seattle, Wash., March 13, Tacoma 16, Vancouver, B. C. 19, Bellingham, Wash., 20, Walla Walla 22, Pullman 24, Spokane 26.
HELMS, MR. AND MRS.: Crystal Lake, Ill., March 12-17.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—indefinite.
JOHNSTONE (Hypnotist; H. McIntyre, mgr.): Richmond, O., March 12-17, Newcastle 19-24.
KELLAR: New York city March 12-17.
POWERS, F. J.: Morristown, Tenn., March 12-14, Knoxville 15-17.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Attleboro, Mass., March 12-17.
SEVENGALIA (Walter Mack, mgr.): Mt. Pleasant, Pa., March 12-14, Scottdale 15-17, Monongahela 19-24.
SHEPARD'S MOVING PICTURES (Western; Archie L. Shepard, mgr.): Augusta, Ga., March 13, Columbia, S. C., 14.
SOUSA AND HIS BAND: Oshkosh, Wis., March 13, Green Bay 14, Escanaba, Mich., 15, Ishpeming 16, Calumet 17, Duluth, Minn., 18, Minneapolis 19, Rochester 20, Winona 21, Faribault 22, Albert Lea 23, Mason City, Ia., 24.

OPEN TIME.

ILLINOIS.—Chicago Heights—Bonath Opera House, March 26, April 1.
Kewanee—McClure's Opera House, March 26-31.
INDIANA.—Madison—Grand Opera House, weeks March 19, 26.
Terre Haute—Coliseum Theatre, March 20-24, 26-31.
IOWA.—Webster City—New Wilson, March.
MICHIGAN.—Jonesville—Theatre, March 19-27, 26-30, April 2-6, 9-13, 16-20, 23-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.
NEBRASKA.—Beatrice—Paddock Opera House, March 24, April.
NEW YORK.—Plattsburg—Theatre, in March, April and May.
OHIO.—Bellefontaine—Grand Opera House, March 23, April 1-10, 12-30.
Akron—Unique Theatre, March 19-24.
Mineral City—Davis Opera House—in March, April and May.
Youngstown—Opera House, April 2, 3, 9-14, 16-21, 30-May 5.
PENNSYLVANIA.—New Kensington—Opera House, March 24, 26-29, April 2, 7, 11-19, 21-30.
Barnesboro—Opera House, in March.
Lansford—Opera House, March 23-24, April.
Latrobe—Showalter's Theatre, March 31, April 1, 2, 4, 5, 7-30.
Renovo—Kane's Theatre, March 22, 23, 26-31, April 2-7, 9, 10, 12-14, 17, 18, 26-30, May 1-31.
WISCONSIN.—Antigo—Opera House, in March.

LETTER LIST.

WOMEN.

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Hayden, Eugenie, Grace Holmes, Kate Holland, E. Rene Harris, Lillian Hoffman, Mrs. Thos. P. Howard, Mary Hampton, Grace Haywood, Mabel Hite, Nina Huntley, Gertrude Haynes, Besse Honemann, Mae Huntington, Daphne Harcourt.

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THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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SEEING A GREAT LIGHT?

It is remembered that some time ago, when there was discussion in London of the Theatrical Trust in this country, based on a possibility that the Trust might try to introduce its methods into England, CHARLES FROHMAN, fearing that his "great popularity" in foreign centres might be affected by the allegation that he was one of the more prominent members of the Trust, declared not only that he was not a member—against general knowledge here of the "Articles of Association" of the Trust that included his name—but went so far as to say that the Trust was a newspaper myth. Yet his disclaimers did not change the facts, nor did they hoodwink anybody as to his relations with the combination.

Since those disclaimers Mr. FROHMAN repeatedly has admitted the existence of the Trust, and probably bearing in mind the futility of the device of the ostrich to evade pursuit he also has been "proud to admit his association" with it. Ignoring the facts as to the ramifications and purposes of the Trust, and the relations of its various members, however, he has recently sought to give out the impression that its usefulness is restricted, and with characteristic modesty he has stated, in an interview in the *Herald*, that "Its great and only value is the number of first-class theatres it presents for my attractions." In this isolated statement may be read from suggestion all that it is necessary to know of the facts that the Trust exists, and that its purpose has been to control arbitrarily the chief theatres of the country.

Now comes MARC KLAW, flatteringly described by the New Orleans *States*, on the occasion of his visit to that city the other day, in an interview which also reforms some previous impressions indulged in by him and his immediate business associate of the Trust. It is remembered that when the present Independent movement was announced this member of the Trust and his immediate partner were wont to laugh about it as a "joke." In their own conceit they had not only all the desirable theatres in the country, by various "arrangements," but they controlled almost everything upon which theatres depend in order that they may keep their doors open. Such a thing as opposition to them, even broached theoretically, was provocative of explosive mirth. About this time they were active in their purpose, announced without reservation, to "put Belasco out of business," and the celerity with which they were to accomplish this slight task was probably relied upon by them to strike with terror any other person who might have a tendency to declare that his business soul was his own.

The rest is history, still in the making. And KLAW now observes:

> The firm of KLAW and ERLANGER, which has unjustly been termed a trust, has no serious fights on its hands. True, there are others in our line of business who have been saying mean things about us and claiming that we have taken a corner on the theatres of the country. This is all a mistake. It is not possible to get a monopoly on the theatres of the country, for the simple reason that there is nothing to prevent any man or body of men building playhouses alongside those that we have in New Orleans or in any other city where we have interests. We have our competitors, just the same as have men engaged in other lines of business, but we are attending strictly to our own affairs and expect the others to do likewise. There is an impression that the firm of KLAW and ERLANGER is banded with other managers in controlling the principal theatres of the country. This is not so. The only arrangement of a general character that we have is with CHARLES FROHMAN, and this applies only to the booking of attractions. Mr. FROHMAN has not a penny's interest in our theatres; neither have we in his.

This admission that there are others "in the business," and that a corner in theatres is merely theoretical, in fact a hopeless task if practically attempted, is refreshing from this source. And how happily ingenuous is the admission that KLAW and his partner now are attending strictly to their own affairs!

As to the Trust combination, the renewal of the terms of which, under the "Articles of Association" aforesaid, was gleefully announced by KLAW and ERLANGER just before the Independent movement gained impetus, is it not a little late in the day to declare that it is simply an "arrangement" with CHARLES FROHMAN? Perhaps, however, it may yet come to that, if not to something even less than that.

ABUSE OF THE STAGE.

At all times and in all seasons there is more or less abuse of the stage from bigoted viewpoints, but just now there seems to be an unusual number of attacks upon it from various sources.

THE MIRROR some time ago called attention to an undiscriminating assault on the theatre by a revivalist then at work in Philadelphia. The same revivalist, it is said, is booked for appearances in various cities, and no doubt he will make the same attack upon the theatre wherever he may be employed, for if there is anything that troubles a revivalist seriously it is any institution that draws more persons than he can command to listen to his sensationalism.

Philadelphia is a peculiar city among cities. Time was when its Quaker population restricted, or tried to restrict, the theatre, with a Puritan intolerance, and the traditions of that time are by no means obsolete, though a mixed population and modern thought have done much to destroy them. But one result of the attack on the theatre by this revivalist while he was at work in Philadelphia is interesting, and it no doubt will be repeated in every other field in which he may labor. In Philadelphia his narrow and illogical assault brought into action a large number of intelligent persons who in the press of Philadelphia upheld the theatre as an institution and in effect nullified the specious arguments advanced against it.

The fact that three Catholic prelates have recently attacked the theatre may suggest that in that Church body there is a determination systematically to combat its popularity; yet this may not be so, and the criticisms of the stage made by Bishop SCANNELL of Omaha, Bishop COLEMAN of Delaware, and Archbishop GLENNON of St. Louis may, when analyzed, be found to be simply the usual cautions and instructions embodied in sermons and letters appropriate to the lenten season and given unusual prominence in the press because, at the moment, there seems to be a wave of opposition directed against the stage.

These religious opponents of the theatre may have been stirred to action because of the severe criticism indulged in of late by influential newspapers in various parts of the country against a certain class of plays that the best friends of the stage admit do not represent the better function of the theatre.

No attacks, from any source, however, can eliminate from modern life the consciousness that the theatre is necessary, or seriously affect its power over that life. The theatre is in a transitional state today, and there may be in it a greater number of offerings that do not reflect credit upon it than are common to it; yet it still shows noble works, interpreted by men and women of genius and talent, and nothing can take from it the devotion of the public; for the public recognizes that at its best it is one of the greatest of human institutions.

PERSONAL

TREE.—Beerbohm Tree was the principal guest at a meeting of the O. P. Club in London last week. His address was on the advantage of dramatic schools and the benefit of criticism.

SOTHERN.—E. H. Sothern has in preparation for publication a series of the Shakesperean plays in which he and Julia Marlowe have appeared. The work is to be illustrated with numerous colored costume plates.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne gave a Browning recital at Sherry's on March 5 for the benefit of the Girls' Club of Ascension Parish. Her selections were: "Pippa Passes," "The Pied Piper of Hamelin," "The Flower's Name" and "Christina."

NORDICA.—Lillian Nordica had a narrow escape from serious injury at the Metropolitan Opera House Saturday night when a heavy piece of scenery fell from the flies, crushing the bouquet she carried and driving a splinter into her hand.

JEROME.—Jerome K. Jerome has engaged to write a play of English society life for Olga Nethersole, to be ready for her use next Fall.

MAY.—Edna May, accompanied by her sister Jane, sailed for England on the *Kaiser Wilhelm der Grosse*, on March 6, to begin rehearsals for The Belle of Mayfair, to be produced at the Vaudeville Theatre, London, about the first of April.

SCHEFF.—Fritzi Scheff was presented with a pair of inlaid drum sticks by John Lund and other members of the Knickerbocker Theatre orcestra to commemorate the prima donna's seventy-fifth performance in Mademoiselle Modiste on March 6.

HAAG—PATTERSON.—Jackson D. Haag, for the past four years dramatic editor of the Pittsburgh *Post*, became managing editor of that newspaper on March 1. Mr. Haag is succeeded as dramatic editor by Frank P. Patterson.

OBERLE.—Thomas Oberle is living on a ranch near Phœnix, Ariz., and is improving in health. "I hope to see the blessed town some day again," he writes to THE MIRROR, "before I pass in my checks."

HAMMERSTEIN.—Oscar Hammerstein sailed on the *Kaiser Wilhelm der Grosse* on Tuesday last, to complete arrangements for the season of grand opera at the new theatre now being built by him on Thirty-fourth Street. He declined to discuss his plans before sailing, but said that he would have important announcements to make upon his return. Just before sailing Mr. Hammerstein engaged Leandro Campanari as an orchestral conductor.

DRESSLER.—Marie Dressler was confined to her home with a severe cold last Thursday, and was unable to appear at Weber's Music Hall that night. Her parts in the comedy and the burlesque were taken by her understudy.

RUSSELL.—Annie Russell sailed from London last Saturday, and will begin rehearsals of her new play immediately after her arrival here. She is to appear at Boston on April 9.

WOODRUFF.—The Harvard class of '06 has presented Henry Woodruff with a large Harvard pennant, which will have a place in the decorations of the first act of Brown of Harvard.

LETTERS TO THE EDITOR.

Forrest Appreciation and Reminiscence.

MARCH 9, 1906.

To the Editor of the Dramatic Mirror:

SIR.—One hundred years ago to-day was born a child who became, according to many able critics, the greatest tragic actor of his century. To-day, in Philadelphia, at the beautiful home which he established and endowed, the memory of Edwin Forrest is being fittingly celebrated; an event which I feel confident will be suitably chronicled in the columns of THE DRAMATIC MIRROR.

But the fame of this great actor is national, not local. Here, at "The Players," it is a name held in honor and reverence with that of our revered founder, Edwin Booth. The many portraits of "the noblest Roman of them all," which adorn the walls, are suitably draped, and the name of the great Spartacus is on every tongue to-night. White-haired players and men of letters who played with or knew the tragedian grow reminiscent.

I have to-night seen eyes, "tho' all unused to the melting mood," fill with tears, and I have heard voices tremble with emotion in the recital of some touching, human incident of personal experience or observation. In one group in front of a portrait of Forrest stood Barton Hill, Douglas Taylor, John W. Albaugh, Sr., and General Russ Hawkins. All had known the great actor intimately, and Hill and Albaugh had been his leading support in all of his famous characters.

Douglas Taylor, literateur, encyclopedia, and past president of the Lotus Club, said: "In certain characters, notably Lear, he had no rival, and, in my judgment, no successor."

General Hawkins, traveler, connoisseur and soldier, and man of letters, said: "The impressions made upon me by the tragic acting of Edwin Forrest are as vivid to-day as fifty years ago. His acting, great at all times, appeared to me to reach its climax in Virginius. He did not act the character of the old Centurian, he lived it; and we who sat under the spell of his genius lived and suffered with him. I have seen every famous representative of the character in England and America, but none seem to me worthy of comparison."

The following story was told by Barton Hill. I use as nearly as my memory will serve his words: "In 1859 I was leading man for the late John T. Ford, in Baltimore. There for the first time I played Iago, Edgar, and Julius with Forrest. I grow impatient when I hear men speak of his overbearing manner. I have heard him speak sharply, almost savagely, at times, but in my opinion the rebuke was always deserved, either for carelessness or stupidity. For the man or woman who was intelligent, anxious, and manifestly sincere, Forrest had every consideration and no end of counsel and advice. But he was annoyed by stupidity, and exasperated by carelessness. He could be as rough as the rugged Russian bear or as gentle as a girl.

"In 1865 he engaged me as special support, a position which I held for three years, visiting all cities East, West, and South where there were theatres with stock companies. These years were among the most delightful of my entire career.

"The last night I ever played with Forrest is memorable to me at least. It was in 1871, the week of the great Chicago fire. Forrest was playing at the Walnut Street Theatre, Philadelphia. Charles Walcott was the leading man. I held the like position with Mrs. Drew at the Arch Street Theatre.

"Charles Walcott's mother was in Chicago. The city was burning and he could get no word from her. The bill that night was Lear. Walcott was the Edgar. Crazed by his inability to get a word from his mother, he left rehearsal and told the manager he was going to start for Chicago. Rehearsal was being conducted by Wright, Forrest's personal director, as the tragedian being then very rheumatic did not attend rehearsals. A message had been sent to Forrest and he reached the theatre just as Walcott was hurrying away. The house was all sold. 'What shall we do?' asked the manager.

"'Return the money and close the theatre,' said Forrest. Walcott is right. His first duty is to his mother. Pray God he finds her safe.'

"The manager began to prepare notices for the afternoon papers, announcing the closing of the theatre. Forrest was seated at his side in the box-office.

"'Isn't Hill leading man over at the Arch?' he asked.

"'Yes,' replied Hemphill. 'What are they doing to-night?' A glance at the 'ads.' showed that one of the old comedies was on for one night only.

"'Go over and ask Mrs. Drew if she can spare Hill to-night.' There were no 'phones then, you know. Hemphill walked on our stage breathless. I was directing the rehearsal and Mrs. Drew was seated at the prompt table. The situation was explained. I was not in the cast for the night. 'Certainly,' said Mrs. Drew. 'I will excuse you, Mr. Hill, and say to Mr. Forrest how happy I am that we can help him out.'

"Forrest greeted me cordially, and asked if I wanted a rehearsal. If so he would attend it himself. I said no; that I preferred to have the afternoon to myself to get my costumes together and run through the lines, as I had not played Edgar since my last performance with him, some four years before.

"I never saw Lear go as it went that night. It appeared to me that I had never seen the grand old man so grand before. I know that I never played Edgar before or since as I played it that night. As the curtain fell on Edgar's great scene the stage-manager came to me and said that Mr. Forrest wanted to see me in his dressing-room. My heart sank. I felt sure I had omitted something in lines or business and displeased the governor, and then I wished I had taken a rehearsal. There was a grim smile on the old man's face as I stood in the open door. He was seated in a big easy-chair, his dresser fanning him.

"'Come in, Barton,' he said, extending his hand. 'You never played Edgar as well as you have played it to-night. You made me forget my gout and give a better performance myself. Tell Mrs. Drew how grateful I am to both of you. Good-night, boy; God bless you!'

"I left hurriedly with a lump in my throat. That was the last time I saw Edwin Forrest alive."

MILTON NOBLES.

Edwin Forrest.

NEW YORK, March 9.

To the Editor of The Dramatic Mirror:

SIR.—Your noble editorial celebrating the one hundredth anniversary of Edwin Forrest's birth compels me to send you the following: Edwin Forrest came to nature—nature came to Edwin Forrest. In form and voice he stood alone, and in mental endowment he was supreme. The divine spark called genius glowed gloriously within him and it enabled him to sweep from "the gentlest emotion to the most fervid burst of passion. He transmitted the soul of nature like a lucid glass." To slightly paraphrase Colonel Robert G. Ingersoll, "he was dowered with passion and imagination and the higher qualities of the soul beyond all other actors. He was a scholar, and a ripe and good one; exceeding wise, fair-spoken and persuading; lofty and sour to them that loved him not, but to those men that sought him sweet as Summer."

He had the grandest organ that was ever given to mortal man. It sounded like a bell rung over a plague-stricken city. In its whirlwind of passion it was like Milton's gates of Hell, and in its sweet love notes it was like the gates of Paradise.

WILLIAM CHRYSTIE MILLER.

In Affectionate Remembrance.

THE PLAYERS', March 9.

To the Editor of The Dramatic Mirror:

SIR.—As an old friend and admirer of that great man, Edwin Forrest, and one of his boys in the fifties, I thank you for the excellent article in last week's MIRROR which, while it scarcely does justice to his many generous and manly virtues, is so much more kind and unprejudiced than the thousands of newspaper criticisms on his acting and character that it deserves the warm praise of the few of us who loved the man and are still living and holding affectionate remembrance of him, as does yours very truly,

DOUGLAS TAYLOR.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

B. S. J., Ithaca, N. Y.: Margaret Dale has been with John Drew for three seasons.

H. R. H., Goshen, Indiana: Little Johnny Jones was produced in New York on Nov. 7, 1904.

C. F., Washington, D. C.: Cymbeline has not been produced recently in America.

W. H. B., Minneapolis: Lulu Glaser did not appear in When Knighthood Was in Flower.

S. P., Boston: Last season Joe Welch was under the management of Sullivan, Harris and Woods.

F. W. R., Elmira, N. Y.: For information about the plays you mention write to Alice Kauser, 1432 Broadway, New York city.

A. I. R., Natchez, Miss.: Addresses cannot be printed in this column. Any communication addressed in the care of THE MIRROR will be promptly forwarded.

G. E., Detroit, Mich.: Write to any publisher of plays, such as Dick and Fitzgerald, 22 Ann Street, New York, or Samuel French, West Twenty-second Street, New York, for acting editions of the plays you wish.

M. O. B., Washington, D. C.: (1) James E. Murdock was a Philadelphian, born in 1812. (2) He made his first professional appearance at the Arch Street Theatre on Oct. 13, 1829, as Frederick in Lovers' Vows.

R. E. W., Washington, D. C.: (1) Other reliable agents are Selwyn and Company and Mrs. H. C. De Mille. (2) Your best procedure as an unknown author is unquestionably to submit your manuscript through some agent who will give the matter personal attention.

THE USHER

George Hasty, brute and hotel keeper, who shot and killed two actors at Gaffney, S. C., because they resented his attempt to criminally assault an actress of their company while she was a guest at his hotel, has been found guilty, and a "recommendation to mercy" by the jury that sat in his case has resulted in a sentence to prison for life.

The lawyer who defended this creature sought to blacken the character of the woman involved simply because she is an actress. This attempt, which is not wholly typical of Southern chivalry, was rebuked by the Judge who presided at the trial, and the Judge also denied a motion for a new trial.

That a life sentence, even if it should become active without hope of this creature's future release on some technicality or some ill-founded movement of "sympathy" after the lapse of time, is not regarded even by some persons in South Carolina as wholly adequate to punish this series of crimes, may be seen from this excerpt from an editorial in the Charleston *News and Courier:*

We do not know why such a verdict should have been found, but we are told by our correspondent that the feeling in Gaffney is that "the jury has done its duty, and the county, the State and the South have been vindicated." If that be true then God help the county and the State and the South from such a vindication. There was mercy for the murderer, but there was little consideration, it seems to us, for the peace and dignity of the State, for society, for fair dealing between the living and the dead.

On the facts in the case there undoubtedly are many persons—even theorists who deplore capital punishment—that would regard it as seemly if this libel on manhood should hang by the neck until he is dead. He is of a sort that has no place in any scheme of civilization.

♣

Grand Opera Director Conried resents, with apparent indignation, the imputation, embodied in letters from citizens to the newspapers, that he or some one in his administration is in league with ticket speculators in the sale of the cheaper seats to the opera.

Many citizens have been unable to get such seats, yet have at all times, apparently, had them thrust in their faces at increased prices by the speculators, who make the entrance vicinity to the Metropolitan typical of Hades by the vigor with which they seek to "turn an honest penny."

Herr Conried, in a letter to the *Herald*, offers $500 reward for evidence that will connect him with this hold-up of the public. This, assuredly, is one token of the truth of his disclaimer.

But in an interview with a reporter he says that "it is impossible to stop ticket speculation so long as the city grants a license to the vendors."

How about the recent decision of the Court of Appeals in favor of a New York manager who ejected a speculator from his premises, and against the plea of the speculator that such ejection interfered with his "lawful vocation?"

♣

Henry Guy Carleton's remedy for neuralgia, mentioned in last week's MIRROR, is described in the current number of *American Medicine*. THE MIRROR has received a number of letters from members of the profession inquiring particularly about the remedy, and thus feels called upon to devote further space to the subject.

The remedy is adrenalin salve, or adrenalin chloride solution, and may be purchased in small quantities at large drug stores. About one drop of the solution, strength 1 to 2,000, is applied along the course of the nerve in which the pain is located, or the salve, 1 to 1,000, is applied in the same way.

Mr. Carleton writes to THE MIRROR from the Windsor Hotel, Jacksonville, Fla.:

A number of the manufacturing chemists put out good preparations of the suprarenal gland, as also does the Chicago house of Armour and Company, but in my experiments I have used adrenalin ointment, manufactured by Parke, Davis and Company and sold by all large drug houses. Adrenalin is the active principle of the suprarenal gland, and was first isolated by a Japanese chemist, Takamine, in the employ of Parke, Davis and Company, and as the ointment is put up in air tight collapsible tubes it is very convenient and safe to carry and use. Its strength is one to one thousand—the diluent being, in the ointment, lanolin, petragen or some other one of the absorbent unguents. Do not allow a druggist to make it. Exposed long to air it putrifies. For neuralgia apply a quantity equal to about two drops of water to the spot where the pain is most acute. No need to apply to the entire field of suffering. It need not be rubbed in, but lightly smeared on. Then time results. If it is functional neuralgia the pain will disappear in from three to five minutes—usually three and one-half. If the application fails to relieve in that time it will not relieve at all, and further application will only do harm. If the neuralgia proceeds from a decaying tooth or some other morbid condition its return may be expected within a few hours, and although adrenalin ointment may again relieve, no permanent respite may be expected till the damage is repaired. I have yet to find a case of functional neuralgia which returned after the second application—at least for several months.

In the quantity I specify adrenalin ointment is as harmless as so much vaseline. But it is not to be smeared on with impunity, for in ten or fifteen drop applications its elevation of the general blood pressure might prove dangerous to one with diseased arteries. I would, of course, advise the presence of a physician of record in all cases where potent agents must be resorted to, but in the actor's case this is frequently impossible, and if used as I suggest no accident can possibly happen.

One word more. This is not a pain killer nor a cure-all. It will not even relieve all cases of neuralgia. It will not serve in toothache, earache, katzenjammer, rheumatism, corns, salary-hunger, bilious headache or fits. It is not butter. It is useful only within the lines I have indicated, and if the prescribed quantity does not relieve within five minutes it will not relieve at all. It is perhaps unnecessary to say that as adrenalin has been for years known to the entire medical profession as well as opium or quinine, and that as the manufacturing house of Parke, Davis and Company is second to none in the world, neither are in need of advertising. This is perhaps emphasized by the fact that at retail prices the value of the adrenalin ointment needed to cure a curable case of neuralgia is less than one cent.

Mr. Carleton has found many physicians willing to try the remedy, while others decline to test it owing to a conservative tendency, or another reason which he suggests in the following paragraph:

From these conservatists I have nothing to expect but a polite sneer. When they received their sheepskin the illimitable in knowledge was already known and nothing remained but the fun of putting it into practice. Neither will these facts be welcome to the fast-recruiting army of those with whom medicine is a trade, not a profession, and the fee is the only good to be sought. A moment's work with a pencil will show these shrewd gentlemen that a hypodermic of morphine, t.i.d., at from $3 to $5 per punch, for three days, to be followed with a few tapering doses at the same rate, and subsequently by a long course of good-paying, even if unsuccessful, experiments in morphine "cures," will profit them better than one application of absorbable ointment containing the suprarenal principle, and so I look for no enthusiasm in their ranks. But there are men still in the profession to whom the glory and honor of the science are still compass and sextant and to whom the patient's good is more desirable than the patient's fee, and it is to these men I offer these few significant facts with absolute confidence that they will be proved on the first opportunity arising.

Mr. Carleton explains that he has not earned and does not desire the title of "doctor."

GEORGE HASTY CONVICTED.

George Hasty, who killed Milan Bennett and Abbot Davidson, of the Nothing But Money company at Gaffney, S. C., last December, was found guilty of murder and sentenced to imprisonment for life last Wednesday. The jury brought in the verdict of "guilty, with a recommendation to the mercy of the court," which in South Carolina is equivalent to murder in the second degree. Under such verdict the court is compelled to make the sentence life imprisonment.

Hasty, on Dec. 15, 1905, shot and killed Milan Bennett and fatally wounded Abbot Davidson, who died several days later. The murdered men had gone to Hasty, who was a hotel keeper, to remonstrate with him about his attentions toward two of the women members of Davidson's company. The grand jury brought true bills against Hasty on two charges. The trial was held on the first indictment alone, that of murdering Bennett, the prosecuting attorney deciding to hold the indictment for the murder of Davidson in abeyance, in case Hasty should be acquitted on the first charge.

The trial attracted a great deal of attention in the South and several leading Southern papers devoted editorials to the subject. Public feeling was entirely against the accused. After the sentence was passed Hasty's attorneys moved an appeal on technical grounds, which was not granted. The prosecuting attorney was assisted by three other lawyers secured by the Actors' Society of America.

SIRE BROTHERS LOSE SUIT.

E. R. Thomas was given a decision against the Sire Brothers in the Supreme Court last week in litigation growing out of ownership of the land on which the Astor Theatre is being built. Mr. Thomas entered into partnership with the Sires in acquiring the property, the latter agreeing to pay the ground rent and taxes. Their failure to keep their part of the agreement brought about foreclosure proceedings. Mr. Thomas then personally acquired a new leasehold. H. B. Sire brought action to restrain the foreclosure and also to compel Mr. Thomas to build the theatre as originally planned, or to answer in damages in breach of contract. Decision on all points was rendered for the defendants.

AMATEUR NOTES.

On March 9 and 10 Barnard freshmen gave an entertainment for the benefit of the dormitory fund, a remarkably clever burlesque of the Society Circus at the Hippodrome. The programme advertised a performance at the Dippydrome, being divided into two "agonies," the first of which was entitled The College Circus on the Mundane Sphere. In the cast were Billy Rooster, Major Dippy Domo, the Bozie Man, the Barnard Bear, Citheras, Frenzied Fitful Freaks, Vaseline and Shivers. The main features of the second part of the entertainment were the Classical Elephants, the Hoop the Hoops and Claire Yellalot and her wonderful trained lions. The girls had borrowed the necessary properties from the Hippodrome. In place of the King of A Yankee Circus was an excellent burlesque of Roosevelt by Miss Wiley. Vaseline and Shivers were done by Miss Lou Baner and Miss Wyatt; Claire Yellalot, who was carried off by the lion instead of carrying off the beast herself, was impersonated by Miss Richardson. Needless to say, no male creature was admitted.

The Bohemian Girl was presented at the Ohio University Auditorium, Athens, Ohio, on March 5 and 6, by the College Choral Society. The principals and chorus singers were well trained under the supervision of Prof. James Pryor McVey, instructor in music of the university. The production was excellently staged by Miss Wallis, head of the elocution department. Perhaps the most effective work was done by Effie Pearl Myers as Arline and Clarence Roach as Count Arnheim. T. W. Hoover as Thaddeus, F. O. Forsythe as Florestein, Charles Shaffer as Devilshoof and Clara Bancroft as the Queen of the Gypsies also came in for a share of the applause. After the performance the entire cast, in stage costume, adjourned to the Athenian Club, where a delightful lunch was served in their honor.

Students of Fordham College will produce an original musical comedy, A College Complication, at the new college theatre on March 17. The authors are Stanley Quinn, '08, and John Coveney, '06.

Three performances of Pygmalion and Galatea will be given by amateurs in Carnegie Lyceum early next month for the benefit of the library of the National Arts Club.

THE LONDON STAGE.

The Invader of England—Marie Tempest in a New Play—Maurice Hewlett's Ventures.

(*Special Correspondence of The Mirror.*)

LONDON, March 3.

Before proceeding to what are (of course) less important matters I feel that I must perforce announce to All America the glad tidings that Charles Frohman has just landed on our shores. Nay, more, the great and glorious Trust merchant has graciously signified his intention of stopping in London city for six months at least. During that, to us, blissful period Charles the Great will be found either at the Carlton Hotel or at his (and Seymour Hicks') new theatre, the Aldwych. That the Trust-ful C. F. intends to transact much business in these islands and especially in the metropolis thereof is shown by the fact that he has scheduled over a score of plays which he will vouchsafe unto us in connection with this or that London manager.

The said pieces include Charles Klein's play, The Lion and the Mouse; Raffles, with Kyrle Bellew in the burglarious name part; The Squaw Man, by Edward Milton Royle; The Heir to the Hoorah, and La Belle Marseillaise. Also an adaptation by Louis Napoleon Parker of the French play, entitled Le Duel; Marjorie Strode, by A. E. W. Mason, M. P., and the vaudeville-Edna May piece, which is at present called The Belle of Mayfair.

Synchronising with the stepping ashore of Frohman, sundry paragraphs have broken out upon the face of journalistic London. These *communiqués* have not only dealt with the Frohman-agerial forthcoming productions (as of course they had every right to do), but also some of them have again burst forth into that gushing idolatry in which certain extremely pro-Frohman papers seem to delight.

So thick and slab is the adulation lavished by some journalists on this really remarkable manager that I have often felt that C. F. must on occasions surely exclaim, like that other famous manager, Vincent Crummles, "I wonder how these things get into the papers!"

Much as I am opposed to theatrical and other Trusts (which I hold are not for the benefit of theatrical enterprise in your, our or any other nation), yet of course I can and do thoroughly admire the great little Charles' boundless energy and wonderful foresight. I can testify, moreover, that those that work for him on this side speak highly of him in every way. Nevertheless, all the pro-Frohman gushing and groveling which one meets with in certain quarters tends to nauseate all true well-wishers to our native stage. Even as there were giants before Agamemnon so there were theatrical managers before Charles Frohman. Indeed there are some excellent theatrical managers around now. It must be confessed, however, that for some reason or another many of our London managers are now working in partnership with Mr. Frohman. Among these are (or will be) Arthur Bouchier, Seymour Hicks, the Gattis, Arthur Chudleigh and many others.

Frederick Harrison, of the Haymarket, had, since I last wrote you, made preparations in order that his next production should be a new play by J. M. Barrie, "by arrangement with Charles Frohman," a phrase seen on so many of our London playbills of late. Just as I was starting this epistle, however, a message reaches me that Harrison, finding that certain papers have linked his name with Frohman's in the actual running of the Haymarket Theatre, has cancelled the contract and will let C. F. take J. M. B.'s play elsewhere.

Here, then, will be seen some of the effects of the overbooming of Frohman by certain London journalists who have not the sense of restraint or of proportion. It was one of these doubtless well-meaning worshippers who not long ago described C. F.'s as "the most considerable figure in England." This same writer yesterday broke forth again into glorifying praises of his idol.

I am sorry to say that one of Frohman's recent London productions, viz., Captain Robert Marshall's extraordinary play, The Alabaster Staircase, produced in combination with Manager Arthur Chudleigh, at the Comedy Theatre last week, is already doomed, as I notified you would probably be the case. Even the brilliant acting of John Hare, Lottie Venne, Leslie Faber, and other popular favorites was not enough to save this extremely erratic piece. About a week from now Sidney Grundy's delightful comedy, A Pair of Spectacles, will be revived with Hare in his splendid impersonation of Benjamin Goldfinch.

Per contra, I am glad to be able to announce that the aforesaid Frohman's latest London production seems likely to have a far better chance of success, notwithstanding that the play itself is not without its little defects and conventionalities. The play in question is entitled All-of-a-Sudden-Peggy, and it is the work of one Ernest Denny, who being somewhat of a novice at the playwriting game may be expected to show (and may be pardoned for) the little defects which I have indicated.

Despite the amateurishness shown in the conduct of the story and notwithstanding the large amount of make-believe necessary for swallowing some of the situations, the young playwright shows such promise of light and bright play-making that he may be encouraged to proceed.

It must be said that Manager Frohman and those associated with him in running the Duke of York's Theatre have spared no expense and no labor in the staging and casting of this play. For the name-part they have secured Marie Tempest, always a great favorite with English playgoers. Although here and there the merry and melodious Marie is somewhat unsuited for so extremely girlish a character as this impulsive Irish heroine, yet her finished acting and her beautiful voice carry her through triumphantly. Gerald Du Maurier scores splendidly as a young aristocrat whom Peggy's-all-of-a-sudden-ness involves in a mock marriage, which both find it terribly difficult to get out of before they are enabled to settle down properly. Eric Lewis as an entomological Earl, Alfred Bishop as a very worldly Major, and Mrs. John Wood's daughter Florence Wood (as Marie Tempest's mother) all score amain.

That good novelists are not often even tolerable playwrights was again proved at the Court Theatre last Tuesday afternoon when those mostly far-seeing managers presented a couple of plays written by Maurice Hewlett, author of that rousing romance, "The Forest Lovers."

The first of these Maurice Hewlett plays was called Pan and the Young Shepherd. It was a two-act mystic thing full of the wildest allegory mixed with some strong (often too strong) mediæval phraseology such as the earnest Maurice knows so well how to write. The plot (such as it was) matters so little that I shall only say that Henry Ainley as a mooney shepherd who espoused a dumb goddess, Grace Lane as that silent deity damsel and Norman McKinnel, who had to seem half horse and half man as Pan, strove hard to give satisfaction.

The second Hewlett piece, a one-act domestic drama called The Youngest of the Angels, was far better but still "thin, doosidly thin."

Our forthcoming new productions include Sir Conan Doyle's Brigadier Gerard, at the Imperial to-night; Gertrude Kingston's presentation of two new one-act plays at the Savoy next Thursday, and Brandon Thomas' comedy, A Judge's Memory, and Stanislaus Stange's comedy, The School for Husbands, with Jessie Millward in the leading part. These two plays are promised for next Saturday at Terry's and the Scala, respectively, and the clashing is imminent!

GAWAIN.

ENGAGEMENTS.

Violet Barney, for leads, and Harvey Bewley, for specialties, with the Baldwin-Melville Stock company, New Orleans.

Frank Patton, by Maurice Campbell, for Henrietta Crosman's companies.

Ada Lewis, for The Social Whirl.

John Sutherland, for The Girl Patsy.

Beatrice Rapp, to play Bonita in Arizona, opening at Louisville, Ky., on Feb. 25.

Algernon Aspland, for the Players' Stock co., Bush Temple, Chicago.

Herbert Brenon and Helen Downing, for When Knighthood Was in Flower.

EDWARD J. MORGAN.

E. J. MORGAN
as Magnus in The Prodigal Son.

Edward J. Morgan, prominent among the actors of the younger generation, was found dead in his room at the Hotel Belleclaire on Saturday morning, March 10. His decease was due to heart failure. He had just returned from Chicago, where he had gone to visit his wife, Helen Bertram, leading lady of The Gingerbread Man, immediately after being discharged from the Hahnemann Hospital, where he had been confined with a nervous disorder. Edward J. Morgan was thirty-three years of age. His last engagement was under Liebler and company as Magnus, the leading character in Hall Caine's The Prodigal Son, recently presented at the New Amsterdam Theatre.

Edward J. Morgan was born in 1873 in one of the suburbs of London, graduated from Oxford with the class of 1892, and is supposed to have begun his professional career on the stage of the London music halls. He soon came to America, his first engagement worthy of record being with James O'Neill in Virginius, after which he played a number of small roles in the support of this actor. However, before joining James O'Neill he went West and did some unimportant work with Joseph Haworth. With Mr. O'Neill he appeared in a play called Captain Paul, in Boston, the portrayal of his part being sufficiently good to secure him his first New York engagement as Frank Pierson in The District Attorney, which was produced on Jan. 26, 1895. His performance as Lloyd Calvert in The Heart of Maryland, with Mrs. Carter, especially his enactment of the death scene, attracted the attention of Daniel Frohman, who gave him the part of Busquet in Two Little Vagrants, and engaged him for three years with the Lyceum Theatre Stock company, of which he became leading man when James K. Hackett finally retired from that position. In 1898 he went to London, playing the "heavy" in The Heart of Maryland and returning to create his famous role of John Storm, with Viola Allen, in The Christian, having been specially selected for that character by Hall Caine. After this digression—he had merely been loaned by Mr. Frohman—he continued to act with the Lyceum Theatre company, appearing at this period in one of his two favorite parts, John Ingerfield, in April, 1899. After appearing in the title-role of Ben Hur and as Petronius he made another immensely successful Hall Caine impersonation as David Rossi in The Eternal City, a role in which he continued until March, 1905. He then appeared for a few weeks in The Gentleman from Indiana. Although The Prodigal Son did not prove entirely successful as a play, Edward Morgan won his usual praise for the characterization of Magnus. Mr. Morgan always declared that the part he most delighted to play was that of Sidney Carton in The Only Way.

A complete list of the more important roles acted by Edward J. Morgan in New York city is as follows: Frank Pierson in The District Attorney, Edward Esmond in For Fair Virginia, Lloyd Calvert in The Heart of Maryland, Captain Davenent in Benedict Arnold, Ben Deane in The Village Postmaster, Brisquet in Two Little Vagrants, Captain Richard Berkeley in The Wife of Willoughby, George Carteret in The First Gentleman of Europe, Jack Poynings in The Mayflower, Edward Oriel in The Princess and the Butterfly, Nigil Stanyon in The Tree of Knowledge, John Storm in The Christian, Tom Wrench in Trelawny of the Wells, Elliot Tremaine in Americans at Home, John Ingerfield, Jean and Ernest Defarge in The Only Way, Ben Hur, Daniel Gordon in The Interrupted Honeymoon, Petronius in Quo Vadis, Roger and Lewis Dunster in The Man of Forty, Wilbur Littleton in Unleavened Bread, Sir William Beaudivere in The Ambassador, Joseph Surface in The School for Scandal, David Rossi in The Eternal City and Magnus in The Prodigal Son. In 1902 he played in a San Francisco stock company with Margaret Anglin.

Edward J. Morgan married Adelaide Cushman, a grand-niece of Charlotte Cushman and a well-known actress, on Dec. 27, 1897, a step which he bitterly asserted to be the great mistake of his life. While he was suing his wife for divorce she obtained a decree in Chicago on June 18, 1901. On Oct. 1, 1903, he married Helen Bertram, with whom he was on a most affectionate footing. Adelaide C. Morgan died on Sept. 24, 1904.

CONREID'S LEASE RENEWED.

It has been settled that Heinrich Conried and his opera company will be given a further lease of the Metropolitan Opera House for three years. This means that Mr. Conried will direct the next five opera seasons at the Metropolitan, where he is now concluding three years of a five years' tenancy. Mr. Conried's report, read at a meeting of the directors yesterday, showed that the gross receipts for the season closing next Saturday night will be more than $900,000.

PLAYWRIGHTS TO WASHINGTON.

Because of a rumored effort on the part of Western publishers to change the existing copyright law, Charles Klein, Bronson Howard and Milton Royle went to Washington yesterday afternoon to represent the American Dramatists' Club at a hearing to be given by the Senate Committee on Copyright to-day. The representatives will simply watch proceedings with a view to protecting the interests of American dramatic authors.

A FRENCH ARMY PLAY.

Sous L'Epaulette, a drama in three acts, by Arthur Bernède, was produced at the Porte St. Martin, Paris, France, on March 8. The play deals with the antagonism existing in the French army between republican and aristocratic officers. It is said to be strong and emotional, and destined to be a success.

TELEGRAPHIC NEWS

CHICAGO.

Hamlet by a Stock Company—Ellis Jeffreys—The Governor's Pardon—Notes.

(Special to The Mirror.)

CHICAGO, March 12.

William Roche, dual manager of the Academy and Bijou theatres, Chicago, was married on Feb. 8 to Jean Wood, daughter of George Wood, of this city. Mr. Wood is an old and well-known resident and contractor. Mrs. Roche is prominent in South Side society, is a member of the Colonial Club, and as an amateur actress has

Photo by Gehrig & Wallinger.

MR. AND MRS. WILLIAM ROCHE.

taken an active part in its theatricals. Mr. Roche has been a Chicago theatre manager since 1888, when he came to this city from Toronto, where he started in the business at the Toronto Opera House under Charles Shaw.

Olga Nethersole will play Sapho during the entire opening week of her approaching engagement this Spring at the Illinois. She will be seen in various plays the following week.

If ever any woman played Hamlet better than Adelaide Keim, leading woman of the Bush Temple, did last week at that theatre she must have played it wonderfully well. Miss Keim dressed neatly in black, wore a short-haired, dark wig, with her own blonde tresses tucked cleverly away under it somehow, and smeared her face and transformed her eyes until the fair, delicate woman appeared to be in eclipse. She strode with a good, manly stride, and not the least to be said in praise of her Hamlet is that she was generally successful in these masculine assumptions. Her reading, except in moments of excitement and high pitch, when she inclined to staginess and rant, with forced gutterals for masculine effect, was clear, brainy and sensible. Miss Keim has the technique of acting always at her instant command. Her Hamlet was understandable. It seemed that it must be plainly comprehensible to all present who could understand the English language. The man this woman created probably would have given Shakespeare himself no little satisfaction, for he was deep, dignified and dominant. Miss Keim rose to the climax of the second act masterfully and opened the third with a reading of the soliloquy so simple that it seemed like a heart-to-heart talk between the auditor and the ill-fated Prince. The advice to the players, the wit and satire from the troubled mind, were all delightfully right. It was hardly to be expected that the excellent accomplishment of Hamlet by this clever and able woman would be heightened as with a great sympathetic, masculine personality pervaded by the mystery and pathos of existence. Morris McHugh's Polonius was much less marred by low comedy habits than anticipated. His speeches had the deliberation and sense for which we are always thankful in Shakespeare and the character was generally well played. Gertrude Rivers' Ophelia had a fine, womanly quality and natural reading. Algernon Aspland as the First Player showed legitimate ability, and Ben Johnson's Ghost was most excellent, though his voice seemed a bit too rough. Eugene McGillan and Milford Giffen were good as Rosencrantz and Guildenstern, but these parts should not be too conspicuously a "a pair of pinks" for the King. Stage-Director James W. Castle is to be congratulated on the marked general excellence of the production.

Ellis Jeffreys and her company in so bright a play as The Fascinating Mr. Vanderveldt could hardly fail to please the fashionable clientele of the Illinois Theatre. Miss Jeffreys is such an admirably vivacious Lady Clarice that she was hardly off the stage before the audience wished she was back. Mr. Worthing has not been so favorably observed in the title-role, lacking the ingratiating English manner that should help to make Mr. V. dangerous. Mr. Sutro's writing in this play is much more fascinating than the title-role just now.

Frank Livingston's *Gazette* says a musical comedy is a conglomeration consisting of three intermissions with a café around the corner.

George Alison, who kindly stepped aside last week while Adelaide Keim played Hamlet at the Bush Temple, started the week with a rush to see plays downtown, and was still going at a lively rate of two a day on matinee days when last heard from. He sat in the audience at the Bush during Hamlet one afternoon, and when, after a time, the fact became known, there was a great flutter.

Howard E. Laing, the theatrical passenger agent of the Chicago, Milwaukee and St. Paul road, who has been off duty for several months on account of illness, has returned to his duties in good health and spirits.

Stanley Wood brought The Homeseekers company in from Des Moines, where the successful tour of the play was suddenly stopped by the burning of the Grand, and Manager Ed. E. Samuel followed later. The management paid salaries in full and expenses back to Chicago. The scenery was totally destroyed and the baggage soaked by water. Walter McCullough has returned after playing with Constance Crawley in her scenes from Romeo and Juliet.

Future attractions at the Academy this season include The Way of the Transgressor, Ernest Hogan in Rufus Rastus, Ninety and Nine, Choir Singer, How Baxter Butted In, The Eye-Witness, and Ben of Broken Bow.

From Punch Wheeler comes an annual pass to a circus that will perhaps come within a thousand miles of Chicago. Many thanks.

F. A. Dubois, who managed Mrs. Carter during her eight weeks' season here some seasons ago, was in town on his way East last week. Mr. Dubois was at one time located in Chicago. He arrived here with Leonard Grover and a stranded German opera company, and his financial circumstances were such that he could not get out of town for two weeks.

Florence Colby is playing Tom Tom in Babes in Toyland.

The Governor's Pardon at the Academy last week introduced Arthur Nelson to Halsted Street audiences, and apparently with considerable success. The play is especially well equipped with new scenery to illuminate the numerous melodramatic situations. Mr. Nelson does a slide head first down a staircase set center in a "palace interior," and he does it well—a climax that rouses great applause. The cascade scene is well set and effective. Nesbit Scoville as the village cut-up brightens the melodrama with some unusually creditable comedy, and Adelbert Knott was good as Thomson, the village blacksmith. Marie La Brahy played Marion Laurier commendably.

A Camille company opened last Saturday at Elgin under the direction of three Chicagoans, Messrs. Johnson, Combs, and Dutton. Adele Olcott plays Camille; Marie Lozay, Madame Prudence; Margaret Haven, Olympe; Elsie Kaufer, Nanine; Robert A. Bennett, De Varville; F. M. Page, Duval *père*; E. Sard is Laurence Armand, and H. Dellhant, Gustave.

By Right of Sword as played at the People's last week had a "catchy" character that pleased the crowds immensely. The play is full of buncombe, with a dash of romantic melodrama and of comedy, especially for the swagger hero, which Edward B. Haas delivered to the huge enjoyment of the women who flock to this theatre. He chewed up some of his speeches, but this didn't seem to disturb his hero status. Walter Fred Jones made a husky antagonist, and the duel scene went strongly. Frank Beal did the best character work he has done this season as Herr Weber, excellent in all details, and Laurence Dunbar's valet was equally good. Marie Nelson looked stunning in her elegant white costume and played the Russian heroine well. Camille D'Arcy was a fine dark beauty as the revengeful countess, and Harry La Motte made a dashing Russian officer. The observatory was a very effective setting.

The bills this week: Illinois, Ellis Jeffreys; Studebaker, Little Gray Lady; Grand, Kyrle Bellew; Garrick, Bertha Galland in Sweet Kitty Bellairs; Chicago Opera House, Coming Thro' the Rye; Auditorium, Yankee Circus on Mars; Great Northern, Bickel, Watson and Wrothe; McVicker's, Chauncey Olcott; Bush Temple, White Horse Tavern; La Salle, The Umpire; People's, The Gamekeeper; Marlowe, Southern Spy; Criterion, Lured from Home; Columbus, David Harum; Academy, Eugenie Blair; Bijou, Nobody's Claim; Alhambra, Selma Herman; Steinway Hall, French theatre, Mlle. de la Seigliere.

Seats are already selling by mail for the engagement of Margaret Anglin in Zira at the Garrick, beginning on March 26.

The College Widow looks like a big hit again at the Studebaker, opening next week. The advance sale has been lively.

Mrs. Carter will play Adrea two weeks at the Grand and Zaza and Du Barry a week each.

Viola Allen comes to the Illinois in The Toast of the Town next Monday.

Hugh Coyle has retired from the theatrical partnership he recently formed and is now conducting a news agency here.

Warren Emerson made a hit at the Press Club with a recitation of "The Raven." Mr. Emerson is in the Edwards Davis vaudeville sketch.

A luncheon to Robert Mantell filled the Press Club to overflowing. Clay Clement was toastmaster and Mr. Mantell spoke and told stories. Other speakers were Hans Roberts, Gerald Lawrence, of The Prince of India, and Charles Eugene Banks.

Tom North, recently business-manager of Her Only Sin and press representative of the Gentry shows, has returned to his home in Bay City to rest until next Fall on account of illness.

Manager Spofford reports The Rajah of Bhong closed March 3 at Memphis. OTIS COLBURN.

BOSTON.

Eleanor Robson—Mrs. Carter in Zaza—William Collier's Farewell—Benton's Notes.

(Special to The Mirror.)

BOSTON, March 12.

Eleanor Robson's appearance in her latest Clyde Fitch play was the chief novelty in town to-night, and the capacity of the Hollis was tested just as it was most of last week with Merely Mary Ann. It was a revelation to see Miss Robson as an American society girl after playing a London slavey for so long, and she was enthusiastically received. Her sweet womanliness and her dramatic effectiveness are admirably suited in the character of Sylvie Long, and she had the sympathetic interest of all throughout the work. The supporting company is exceedingly well placed in this play, and the stage children, so inevitable with Clyde Fitch, are capitally given.

Mrs. Leslie Carter makes an interesting change of bill at the Tremont to-night and gives Zaza, which is by all odds the best-liked of all the dramas in which she has ever appeared in Boston. The revival is of special interest just now for Madame Nasimoff gave the work in Russian last week, scoring a triumph, so that the American tragedienne was spurred on to her best efforts. Zaza will continue the bill for this week and next, which are the limits of the engagement at the Tremont.

William Collier returned to Boston for a farewell engagement at the Park before starting off to Australia. This visit will be devoted to On the Quiet, which has never been seen here and which will be given throughout the four weeks. Maude Fealey is now the leading lady with the company, and Helena Collier replaces Pauline French, the other changes being of a minor nature.

Richard Mansfield began the first week of his engagement here with the revival of Beau Brummel, and he will give a nightly change of play at the Colonial throughout the week. A decided surprise was sprung yesterday when the ads. came out that this engagement would be his final one in Boston, and that he would not include this city in his two farewell tours to come. It is strange, but there is hardly a playgoer in Boston who does not smile at the mention of these farewells, and there are several bets that he will play in Boston next season just as usual, although probably not at the Colonial.

Boston has a new star at the Globe this week and a new play as well. There was a large audience to see Franklin Woodruff in Ben of Broken Bow, and there was every indication of success of a similar vein to those scored by The Heir to the Hoorah and The American Lord, which have elements of Western life in them that have proved popular in Boston this season. The new play is entirely original and different from the works mentioned, but its hit promises to be as marked.

The Castle Square now starts on a course of novelties for its patrons, giving them this week a play new to Boston and next week one new to the American stage. This week it is Prince Otto, the dramatization from Robert Louis Stevenson which Otis Skinner has never presented in this city and which is admirably suited to the players of this stock company. John Craig plays the title-role in effective fashion, with Lilian Kemble sharing the honors with him.

Mary Hall again has everything her own way in giving another Bernhardt character at the Empire this week. Camille is the play for the stock company, and in it Miss Hall appears with great effectiveness, especially strong work being done in the scene with the elder Duval and in the first act. Howell Hansel has played Armand in Boston before, but he does it as effectively as ever; Mary Sanders and Edwin Micarder also do well.

The Wicklow Postman is the revival of the week at the Bowdoin Square for the stock company, with Charles Miller in the character of Richard Conway, in which Eugene O'Rourke used to star. To strengthen the production there are vaudeville interpolations by the Joyces and William Neary.

This is the second and last week but one of The Pearl and the Pumpkin, with the Ercole-Aviaza Troupe of Spanish dancers, at the Boston.

Mizpah entered upon its final week at the Majestic to-night, the closing nights being devoted to the Order of the Eastern Star, since Esther figures so largely in the plot of this Biblical play. Rumor has it that this will be the final presentation of the play for some time to come and that it will be withdrawn from the stage at the end of the Boston engagement.

The Curse of Drink, with P. Aug. Anderson as the star, opened a week's engagement at the Grand Opera House. With its railroad scene this melodrama has every element of popularity, and its engagement started off enthusiastically.

For the final week of the special matinees of Paul Orleneff, Madame Alla Nasimoff and their Russian Players at the Park the bills will be Revisor, Zaza, and Love and Intrigue. They received an unusual compliment by being presented to Governor and Mrs. Guild last week at a special reception attended by many Harvard professors.

Mrs. E. G. Sutherland and Beulah Marie Dix will sail for Europe on the next trip of the *Saxonia*, so as to witness the last rehearsals of The Rapparee Trooper, which they wrote for Martin Harvey, who will produce it at Newcastle, taking it to London in the Spring. The same dramatists will have Midsummer Eve (not A Midsummer Eve's Dream, as announced) produced next Fall by the Shuberts and Young Pernald by Henry Miller.

Fay Templeton's first night at the Colonial, on April 9, will be a complimentary benefit to T. B. Lothian, the business-manager of the house.

Rumor has it that there will be one less stock company in Boston after the first of April.

At a meeting at the Majestic in commemoration of Robert Emmet the Irishmen in the audience were so indignant at seeing an actor try to portray a drunken Irishman that they hissed him off the stage.

There was a splendid attendance at the benefit to Robert A. Barnet, the author of all the Cadets' extravaganzas, at the Tremont last week, and Miss Pocahontas has its farewell. A special feature was the presentation of a loving cup to George M. Stearns, who has sung in all the Cadet theatricals.

I understand that it will not be "under the direction of John B. Schoeffel" when Nance O'Neil comes to Boston in the Spring, and that, indeed, the local manager has not been directing her tour for some time.

William H. Crane and several of the leading members of his company came in from the New England circuit last week to see the Russian Players give Zaza at their matinee at the Park.

Charles Morris, the veteran actor, has been very ill with pneumonia, but he is now recovering rapidly.

Carl W. Dodge, of the Bostonian sextette, came home from Buffalo last week sick with smallpox. He was promptly quarantined and there was a wholesale fumigation of cars.

Alice Fischer has been in Boston during the past week on a visit to her husband, William Harcourt, who is in the cast of Mizpah, at the Majestic.

The Empire is going to have a Shakespeare revival, too, The Taming of the Shrew being placed in rehearsal.

Pasquelina De Voe, the Italian tragedienne, who is now on a visit to her family in this city, will not resume her starring tour until after Lent.

Richard Mansfield has been breaking his own records for tardiness during the present engagement here, and in almost every performance of his opening week he began nearly half an hour late.

Clayton Gilbert is going to give another special matinee at the Colonial next month as a companion performance to the Irish plays which he gave during January. This time he will go to France for his one-act dramas, and the four will be The Grandmother of Honoré, The Fantasticks (the first act of Rostand's Les Romanesques), As We Forgive Those, and The Wings.

Eleanor Robson will play only Susan in Search of a Husband during her brief tour of New England. The comedy of Jerome K. Jerome will be produced at Portland, and the author will be in Boston to see the final rehearsals.

Midget City has been secured as one of the features of Paragon Park for the Summer.

The Shuberts take control of the Majestic Theatre beginning March 26, with Adele Ritchie as their opening attraction.

The London representative of the Boston Stage Society secured the rights of The Edge of the Storm, which will be the next production at the Castle Square, and the New York and Chicago managers who are bidding to secure the rights to it will come on to Boston so as to attend the first performance in America. JAY BENTON.

PHILADELPHIA.

The Princess Beggar—The Great Match—Ethel Barrymore—Blue Grass—Music.

(Special to The Mirror.)

PHILADELPHIA, March 12.

The only change of programme at our high-priced theatres this week is at the Lyric Theatre, where Paula Edwardes inaugurated a week's engagement this evening in The Princess Beggar to a large and fashionable audience. It is a genuine comic opera in two acts, handsomely staged and with an unusually large cast. Paula Edwardes deserves special credit for an original creation. Mrs. Fiske plays a return date of one week, beginning on March 19, and will be followed by the first appearance in this city of Bertha Kalich in Monna Vanna on March 26.

Maxine Elliott in Her Great Match is in her second and last week at the Broad Street Theatre to splendid business. She is a popular favorite and special pet for society functions. James K. Hackett and Mary Mannering come in The Walls of Jericho on March 19 for two weeks.

Man and Superman, with Robert Lorraine, is playing to capacity at the Chestnut Street Opera House, this being the second and final week. Fay Templeton in Forty-five Minutes from Broadway comes on March 19. Sousa's new opera, with its title again changed to the original selection, A Free Lance, will receive its initial production here on April 2.

Just Out of College, with Joseph Wheelock, Jr., and able assistants, has attracted fair patronage. Jolly May Irwin in Mrs. Black Is Back arrives on March 19.

Ethel Barrymore in Alice-Sit-by-the-Fire and Lionel Barrymore in Pantaloon at the Garrick Theatre are playing to crowded houses. This engagement surpasses all previous records of the Barrymore family. The matinees are social reunions. The Little Gray Lady follows on March 19.

Blue Grass, the new racing drama at the Walnut Street Theatre, is now running smoothly and is booked for a successful run. Reginald Barlow, eldest son of Milt. G. Barlow, has a great role, as have Charlotte Towers and E. W. Morrison. Seven horses are used in the play, which appeals to the masses on the same basis as Checkers. Blue Grass remains here for this and coming week.

As popular as ever, In Old Kentucky is the bill at the Grand Opera House this week. Wilton Lackaye in The Pit appears on March 19; Wonderland on March 26; The Yankee Circus on Mars on April 2 for four weeks.

The Sultan of Sulu, his first appearance at popular prices, arrived this evening at the Park Theatre, registering for two weeks. Busy Izzy's Vacation, with George Sidney, comes on March 26.

Fanny McIntyre, the popular leading lady, was robbed while walking to her hotel of her handbag, containing $57, hotel and trunk keys and a "rabbit foot" just received from a friend for good luck.

Happy Hooligan's Trip Around the World is at the Girard Avenue Theatre and furnishes a splendid play for laughing purposes. Texas is due on March 19.

At the National Theatre, Chinatown Charlie, one of Al. H. Wood's scenic achievements, attracted a crowded house to-night. It is full of sensations, a living bridge formed by a dozen acrobatic girls being a taking situation. Jane Kennark in The Eternal City on March 19.

Queen of the White Slaves, a good combination headed by Grace Faron, is at the People's Theatre. A Desperate Chance arrives on March 19.

Hart's Kensington Theatre presents A Crown of Thorns, an interesting drama aided by pretty scenic surroundings. More to Be Pitied Than Scorned is the performance for March 19.

Blaney's Arch Street Theatre continues to attract general attention by a succession of sensational plays that please popular priced audiences. This week Young Buffalo, King of the Wild West, with real Indians, cowboys and a cow girl, is the programme, being presented to crowded opening performances. Lottie Williams in My Tomboy Girl reaches here on March 19.

Forepaugh's Theatre Stock company appears in Robert Emmet, the Days of 1803, with John Ince in the title-role, George Barbier enacting Michael Dwyer, and Wilette Kershaw as the heroine, Sarah Curran. It is a beautiful story, well played and offered with the usual careful scenic display. The houses are deservedly large. "This is the home of big productions at little prices." The Lost Paradise is advertised for March 19.

Darcy and Speck's Stock company present After Midnight. Gypsy Jack is to be given on March 19.

Dumont's Minstrels at the Eleventh Street Opera House continue to add new local skits, the latest being Filtered Water; or, You Must Have a Meter. Alice's Wedding, with William Henry Rice, is a big hit.

The Philadelphia Orchestra, under Fritz Scheel, closed on March 10. The last concert of the season at the Academy of Music this evening is given by the Boston Symphony Orchestra.

Elmendorf's illustrated lectures at the Academy of Music on every Friday evening until March 30 bring good financial results.

The announcement that Ethel Jackson (Mrs. J. Fred Zimmerman, Jr.) would likely appear in Willard Spenser's new opera to be presented in this city on April 23 is emphatically denied, as she has no present intention to return to the stage. Helen Byron, of the Sergeant Kitty company, has been engaged to create the leading role.

The Pink Hussars, with the A. E. Aaron's musical comedy company and the original English Pony Ballet, is booked at the Chestnut Street Theatre for April 2.

A State organization of the B. P. O of Elks was formed at Harrisburg on March 8, with representatives from the various lodges in Pennsylvania.

The following new theatres will be built in Philadelphia, if everything turns out as the projectors plan, viz.: Broad and Walnut Streets; Harry Davis' Theatre, Eighth and Arch Streets; G. A. Wegefarth's West Philadelphia Theatre; a new theatre, Broad and Girard Avenue; place of amusement on the site of the old Girard House, corner Ninth and Chestnut Streets.

S. FERNBERGER.

ST. LOUIS.

Mrs. Fiske in Hedda Gabler—The Richest Girl in the World—Zira—The Clansman.

(Special to The Mirror.)

ST. LOUIS, March 12.

Mrs. Fiske played Hedda Gabler twice last week, closing her engagement at the Garrick before audiences as large as those that greeted her during her first stay earlier in the season. Most of the papers here print dramatic news or reviews only on stated days; hence we have access to belated estimates of the more important appearance of Mrs. Fiske here this year, more important because of her assumption of the part of Ibsen's unhappy heroine. And these belated reviews, so far as their writers show capacity to judge the play and its performance, all accord Mrs. Fiske much praise for her consecutive presentation of the phases of a character simple enough as to type but difficult as to portrayal. Some of us have seen Agnes Sorma, Blanche Bates and Nance O'Neill as Hedda. Mrs. Fiske's is superior in incisiveness, and in presenting it thus she testifies her knowledge of the wants of American audiences. But for this clearness of action the *tempo* of Hedda Gabler is likely to be too slow. The fact that in both the Friday and the Saturday night audiences some persons were to be found who saw the chance for laughter and indulged themselves must not be held against the Garrick patronage, for even the gods on high Olympus fight unavailingly against stupidity; the intellectually poverty-stricken we have with us always. Mrs. Fiske's visits will henceforth be big features of the St. Louis theatrical season, and it is pleasant to learn that there is a grateful feeling at the prospect of seeing her at the Garrick next year in the several new plays to be offered.

William A. Brady, of whom the *Republic* says, among other things, that he was once a sharp, fiery, reliable and pushing call boy, superintended the presentation of the first performance of The Richest Girl in the World at the Olympic last Saturday. He denied his intention to make a speech before the curtain, saying curtain speeches were not needed in St. Louis, because this city has no frivolous critics and no shallow wits who write about the theatre. The city, said Mr. Brady, is too far West, too far South and too near Mason and Dixon's line for such things to be tolerated. Women are respected, he declared, and honest effort encouraged out here. Consequently The Richest Girl in the World got a rhetorical ante-prandial set-off, even if the set-to at night caused some of the referees to defer their decision. As a play The Richest Girl in the World took the full benefit of the count in at least two rounds—I mean acts.

Margaret Anglin began a week's engagement to-night at the Garrick in J. Hartley Manners' and Henry Miller's Zira. Much has been printed about the emotional work of the star and many theatregoers remember her gratefully for her Roxanne in Richard Mansfield's version of Cyrano de Bergerac, in which she did infinitely better than Sarah Bernhardt to the Cyrano of M. Coquelin. It is the third act that grips the house. Here Miss Anglin in the "mercy scene" truly rose to a great height. I trust that for the safety of the young woman's health she will not at the later performances put on quite so much power. It seems a nerve-racking endeavor on her part, even if it does cause the audience to grip the arm-rests of the chairs to prevent "going up in the air." The company throughout is excellent and the support of the even and reliable kind which indicates that all are striving for the best results.

Charming Lulu Glaser in Miss Dolly Dollars is at the Olympic. What a jolly person she is, to be sure, and how she does manage to ingratiate her single style of stage humor in all she essays. Dolly Dollars is modern in dress and this change from the Dolly Varden period has its advantages. As a musical comedy Miss Dolly Dollars is far above the average, but even at that it would have to be a good deal poorer if Lulu Glaser's infectious humor could not trick it out entertainingly.

The Clansman, Rev. Thomas Dixon's much discussed and more frequently in these parts cussed play, is at the Century. Perhaps all writers for the stage and otherwise have their unguarded moments when they believe that the public really likes plays it does not want and for which there is no excuse for being on either ethical or moral grounds. The Rev. Thomas Dixon has such a play in The Clansman. If there be before the American public to-day a question that trenches upon the wisdom and goodness of Almighty God harder than any other it is this same negro question, a particularly repulsive phase of which Rev. Dixon (probably because he deems himself a man of God) has seen fit to thrust before the American people in the guise of a frequently vicious and often ludicrous "drama." There were hisses at the Century last night in plenty. I am sorry that they were

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

directed only at certain brutal episodes in the play. The physical impossibility in an audience to hiss uninterruptedly all through The Clansman alone saved it from the fate it deserves.

It seems there's no stopping the Heinemann-Welbers at the Odeon. That capacious theatre held a big house Wednesday night when Fatinitza was repeated. Last night Frau Victoria Weib-Markham was the beneficiary in The Two Orphans, which the company easily succeeded in putting on effectively. Madame played La Frochard with great power. The familiarity of those present with all the scenes of the famous melodrama had much to do with the way it was generally received. A feature of the evening was the presence of a large number of young people of German descent, to whom the Thespian likes of their fathers and mothers remain for the most part a matter difficult to understand. The fathers and mothers aforesaid return the compliment by refusing to try to understand what their young folks see in the average plays in English now exploitationally extant.

Frank Deshon, known to the few remaining habitues of Uhrig's Cave as a versatile Summer comedian, etc., is at the Grand in the musical diversion first profitably tried out by Frank Daniels. The Office Boy proved the usual Grand winner yesterday. A big and rather pretty chorus helped things out, and it is a safe bet that The Office Boy will not fail many hundred dollars behind the biggest show booked this season at the Market Street playhouse.

The Imperial has A Romance of Coon Hollow—a play without a cigarette-smoking villain, or a lost child, or a stolen will, or a dashing adventuress with a past on which the curtains should be drawn to hide her shady existence. Even with all this exclusiveness A Romance of Coon Hollow continues to make money in these parts for those who need it and for some that don't, but who after the perversity of these days insist on having more.

The famous Boylan children, Arthur and Mildred, are at Havlin's in the old stand-by, Too Proud to Beg. Mechanical effects are for the most part eschewed in Too Proud to Beg; instead the effort is patent that the author relies on the text for the proper setting forth of his plot—in much of which he succeeds. The company placed itself right with two large houses yesterday, and those financially concerned are already on velvet for the week and the Tuesday pay episode has no troubles for them.

Sunday popular concerts by the Choral-Symphony Society continue popular. Yesterday the Odeon was again crowded to the doors, although the day invited many to go to Forest Park (what's left of it) and sniff a bit of fresh air for the nonce. Emilio de Gogorza, the baritone, is the soloist at to-morrow night's regular Choral Symphony concert. Now that Rosenthal, the greatest of pianists, is again on tour, the society might do well to consider his coming here before their season is over.

The Lion and the Mouse came to the Olympic from the Century last night.

We had the Sondheim Sisters, ensemble pianists, with us on Friday. The very self-reliant young ladies, always at two pianos, played together some of the time, but one seemed to have advantage of the other here and there. This is to be avoided in ensemble playing, otherwise those uncultured in music cannot, for their lives, tell the difference between "The Anvil Chorus" in Il Trovatore and the Tannhauser Overture; all of which would redound further to our musical obfuscation, of which, as it is, we have enough.

RICHARD SPAMER.

BALTIMORE.

The Rollicking Girl—Charley's Aunt—The Clansman—The Eternal City—Hap Ward.

(Special to The Mirror.)

BALTIMORE, March 12.

Sam Bernard in The Rollicking Girl claims the attention of the frequenters of Ford's, and as Schmaltz assumes one of his best characters. The company is the original one which had so long a run recently in New York. Mr. Bernard will be succeeded by the Hobart-Jerome-Schwartz play, The Ham Tree, with McIntyre and Heath in the leading roles. This engagement will be followed by Maxine Elliott in Clyde Fitch's comedy, Her Great Match.

A revival of Charley's Aunt will be given at Albaugh's beginning Tuesday night. To-night the theatre is dark. In the cast will be R. Peyton Carter, Sol. Aiken, Frank Hollins and William Elliott in support of Etienne Girardot, who plays the leading role.

Paula Edwardes in The Princess Beggar that has been a marked success on the road will come to Albaugh's next week.

The Clansman is presented at the Academy by the same company that played it at the Liberty in New York. The scene of the auction of the old Cameron homestead for unpaid taxes and the ghostly cave of the Ku-Klux seemed to fill the audience with intense interest.

The American prima donna, Lillian Blauvelt, comes to the Academy next week in The Rose of Alhambra, by Charles E. Cook and Lucius Hosmer. Blue Grass, the racing drama by Paul Armstrong, will follow.

Hall Caine's drama, The Eternal City, is being presented at the Auditorium with Jane Kennark, formerly of Albaugh's Stock company, in the role of Donna Roma. Miss Kennark has not been forgotten and the house will doubtless be crowded at every performance.

Hap Ward, late of Ward and Vokes, will be seen in The Grafter at the Auditorium next week.

Lottie Williams is again at Blaney's, playing My Tomboy Girl. Miss Williams has proved herself perhaps the most popular star that has appeared at this playhouse, and will no doubt meet with the same success on her return engagement. McFadden's Flats will be the next attraction.

The Volunteer Organist is playing at the Holliday Street and is meeting with success.

Andrew Mack has not quite the following of Chauncey Olcott in this city, but when he comes his business is certain to be good, and so it has been for the past week at Ford's. His new play, The Way to Kenmare, although rather trite in plot and marked by the devices familiar in such pieces, pleased the audiences.

Humpty Dumpty drew good houses at the Academy.

The Parisian Widows' Extravaganza company and Charmion make up the attraction at the Gayety.

Klaw and Erlanger's production of The Prince of India, the companion drama to Ben Hur, will begin an engagement of two weeks at the Academy on April 16.

Burr McIntosh will repeat his lecture, With Secretary Taft in the Orient, at Ford's on the afternoons of March 22 and 23.

HAROLD RUTLEDGE.

CINCINNATI.

Mrs. Fiske in Hedda Gabler—E. S. Willard in Repertoire—Don Carlos—Virginius.

(Special to The Mirror.)

CINCINNATI, March 12.

Mrs. Fiske played Hedda Gabler for the first time here before a large and fashionable audience at Robinson's this afternoon. The performance will be repeated to-morrow afternoon, when the brief engagement closes. Mrs. Fiske never appeared to better advantage than as the heroine of this play and added materially to her long list of admirers in this city.

E. S. Willard opened at the Grant to-night in The Man Who Was and David Garrick. His repertoire for the week includes The Fool's Revenge and A Pair of Spectacles, in which he has never appeared here before. The advance sale is very heavy and a brilliant engagement is assured. John Drew follows. The Wizard of Oz comes on March 26.

Schiller's Don Carlos was the bill of the German Theatre company last night, and the piece was given a very creditable performance.

Virginius, with Walter Edwards in the title-role, and Jessaline Rogers as his daughter, is being given an admirable performance by the Forepaugh Stock company. It is the first time in many years that it has been played here.

Sherlock Holmes is at Heuck's, with Errol Dunbar in the title-role, and is receiving large patronage.

It's Up to You, John Henry, is at the Walnut, with Charles A. Grapewin, a strong favorite, in the leading role, supported by a good company.

The Lyceum has Marching Through Georgia, which made a very favorable impression on two large audiences yesterday.

It was announced last week that Mary Hall, who became a great favorite here during the last season of the old Pike Stock company, had been engaged for a number of appearances at Robinson's following the close of her Boston engagement. She will make her first appearance about April 1, and a number of special productions will be arranged for the closing weeks of the season.

A change has been made in the plans of the new Shubert house now being erected on Vine Street, by which much of the steel work will be eliminated and replaced by concrete. It is not thought this will delay the completion of the house.

Olga Nethersole issued an open letter to the press while here last week urging the formation of a Woman's League to fight the ravages of consumption and pledging herself to donate a generous amount to the funds of such an organization.

H. A. SUTTON.

WASHINGTON.

The Pit—Wonderland—The Title Mart—The Grafter—Summer Stock at the Belasco.

(Special to The Mirror.)

WASHINGTON, March 12.

At the New National Theatre to-night a large audience strongly indorses Channing Pollock's dramatization of The Pit, now first presented in this city. The occasion was also a rousing welcome to Wilton Lackaye as Curtis Jadwin, particularly pleasing to the actor in his home city. The famous pit scene was a tremendous hit. Jane Oaker artistically leads a meritorious support. On Saturday night Trilby will be the bill, and Mr. Lackaye will again be seen in his noted impersonation of Svengali. Henrietta Crosman opens next Monday in As You Like It.

Wonderland, full of scenic surprises, pretty effects and handsome costumes, is at the Columbia. Julian Mitchell in this production again demonstrates his superior ability as a producer. Sam Chip, popular for many seasons with the Hoyt presentations, is placed exactly right, scoring a hit as the leading comedian. Robert Mantell follows in Shakespearean repertoire.

A leading attraction that is winning approval is Winston Churchill's Anglo-American comedy, The Title Mart, which opens at the Belasco to a large and appreciative audience. Next week, Henry E. Dixey comes in The Man on the Box.

Hap Ward in The Grafter presents a musical comedy that won out strongly at both performances on to-day's opening at the Majestic. Peggy from Paris follows:

The Academy of Music has a crowded house, McFadden's Flats showing no decrease in popularity. The Eye-Witness is next week's underline.

On to-morrow afternoon the last of the Boston Symphony Orchestra's concerts of the season takes place at the National Theatre, with Henri Marteau as the soloist. Thursday and Friday afternoons Charles Frohman presents Yvette Guilbert in chansonettes, assisted by Armand Forest, violinist, and Richard Hageman, pianist.

It is now assumed that the Belasco Theatre will have a stock company for a Spring and Summer season, commencing on May 1. Odette Tyler, R. D. McLean, and Orrin Johnson are already mentioned in connection with this project.

One of the hits of The Rollicking Girl engagement last week at the National Theatre was the singing of Frieda Weigold, who played a minor role. Her singing of the patriotic song in the second act won at every performance from five to seven encores.

For the season of grand opera in Baltimore, beginning on next Monday night at the Lyric Theatre, a special theatre train will run over the Baltimore and Ohio from Washington; and for the season of four performances in Washington, commencing on March 22, a similar arrangement is made for specials from Baltimore.

The Miles Brothers' Sunday night musical concerts, in connection with their excellent motion picture display, continues to be a sterling drawing card at the Belasco.

Burr McIntosh repeats his lecture on "The Trip to the Orient" at the National on March 25.

JOHN T. WARDE.

PITTSBURGH.

The Toast of the Town—Peggy from Paris—The Man on the Box—Big Hearted Jim.

(Special to The Mirror.)

PITTSBURGH, March 12.

The varied attractions at our playhouses this week are all inviting, as is attested by the large audiences present to-night and the manner in which the productions were received.

The Toast of the Town is at the Nixon and is played by an excellent company, at the head of which is Viola Allen. Next week Maxine Elliott comes in Her Great Match, followed by the Conried Grand Opera company and The Prince of India for two weeks.

A large and adequate company, headed by Arthur Deagon, is at the Alvin presenting Peggy from Paris. Fiske O'Hara appears in Mr. Blarney from Ireland for next week, followed by Eva Tanguay in The Sambo Girl.

The large audiences at the Bijou to-day again received The Confessions of a Wife and seemed satisfied with it. Fast Life in New York follows next week.

Big-Hearted Jim held the attention of the Empire's large audience to-night and George Klimt was remembered by his good work in his play of last season at this house. The piece is well staged and the company competent. Sidney Toler in How Baxter Butted In arrives for next week.

Notwithstanding the fact that Henry E. Dixie has not been seen in this city for a long while, it was shown to-night at the Belasco that he had not been forgotten. His play, The Man on the Box, was well liked, and the splendid supporting company and stage settings proved valuable assets. Next week Arnold Daly arrives in You Never Can Tell and Candida, followed by the return of Mrs. Fiske in Leah Kleschna. It is hoped that she will present Becky Sharp and some of her other famous characterizations during her engagement.

The Gaiety has the Jersey Lilies and the feature of the olio bill is the Dinus Family, seven acrobats. The Parisian Widows are featured for next week.

The Broadway Gaiety Girls hold forth at the Academy.

The last one of the series of the Elmendorf lectures, "Spain," will be given on Thursday night at Carnegie Music Hall, and at this hall on March 21 Burr McIntosh will repeat his lecture, "With Secretary Taft in the Orient."

For several weeks past workmen have been busy at Luna Park making many improvements for the coming season. Dream City is the name of a new park which is in course of construction on the outskirts of Pittsburgh. It is said that it will be one of the finest amusement parks in this country.

ALBERT S. L. HEWES.

THE LYRIC PLAY.

Previous to her departure for Europe Madame Calvé was given a hearing of Mr. Carrano's lyric play, in which he has attempted to unite opera and drama. It is his plan to provide musical accompaniment for the spoken words of the drama, the music following the text word for word. Madame Calvé expressed the opinion that this form of drama shows many possibilities and encouraged the author to continue the experiment.

THE FORREST CENTENARY.

The observation of the hundredth anniversary of the birth of Edwin Forrest began early in the morning with the yearly decoration of the tragedian's grave in St. Paul's Churchyard, Philadelphia. The main celebration naturally took place at the Forrest Home, in Holmesburg, where a number of professional people, besides many men and women eminent in other walks of life, were guests of the trustees and the nine inmates. The present residents, all of whom attended the observances, are Mrs. Kate Ludlow Littell, born Jan. 5, 1820; Elizabeth Andrews, born Jan. 21, 1821; Mrs. Anna Ware Barnes, born April 19, 1841; Mrs. Catherine Hackett, born July 23, 1823; Mrs. Angela De Boney, born 1832; Beverly Waugh Turner, born Aug. 26, 1839; Harry L. Bascomb, born Sept. 13, 1833; John L. Saphore, born Sept. 15, 1835, and Charles J. Fyfee, born Sept. 30, 1830. Among those present were all the officers of the Home—ex-Supreme Court Justice Samuel Gustine Thompson, president; Samuel S. Sharp, treasurer; Frank H. Warren, secretary; Adam Everly, ex-Mayor Stuart, Theodore M. Allen and Dr. A. C. Lambdin, managers. Some of the more noted visitors were Mayor Weaver, City Solicitor John L. Kinsey, Secretary of the Actors' Church Alliance Newton M. Potts, Judge F. Amadee Bregy, Judge James P. Deuel, J. Parker Norris, Colonel Richard Dale, S. S. Sharp, Mrs. Louisa Rossiter, Clara J. Cummings, Ellen D. Barrett, Elizabeth D. M. Adams, Ethel Marie Parker, Mrs. William J. Roney, Mrs. David Martin, Mrs. Thomas H. Spence, John M. Mack, Mrs. Louisa Bregy, Harriet Sartain, Mrs. George W. Elkins, J. T. Vogdes, Dr. W. W. McClue, Louis Mason, William S. Abeles, J. D. Beveridge, Bertram G. Frazier, Gertrude Mack and Emily Sartain. Ethel Barrymore and Maxine Elliott sent notes regretting that they were unable to attend.

As soon as the guests arrived at the Home luncheon was served in the dining-room, after which they passed a pleasant and absorbing hour among the cherished possessions of Edwin Forrest—his books, pictures, letters and manuscripts. Finally the company assembled in the two parlors, being called to order by Justice Thompson, who introduced F. F. Mackey, vice-president of the Actors' Order of Friendship. Mr. Mackey was overflowing with appropriate personal anecdotes of the great tragedian, who was really so tenderly impulsive at heart, especially emphasizing the unlimited generosity of the man. Mr. Mackey said that his acquaintance with Forrest extended back to the days of his boyhood and that on several occasions he had played with him in some of the great successes. Mr. Mackey especially dwelt on the consideration which Forrest showed for his support and his passionate devotion to his art. John L. Kinsey, the City Solicitor, besides insisting on the unrivaled magnitude and fervor of Forrest's genius, also referred to his great nobility of character and the lofty ideals to which he so steadfastly adhered throughout all the bewildering triumphs of his unparalleled career. Mr. Kinsey spoke of the tragedian's love for his mother and his love for the profession, which prompted the foundation of the Home. "Reputations that endure longest must be the result of good deeds and kindly services rendered humanity," said Mr. Kinsey. "Here about you you have the best that remains of Edwin Forrest. Here are the works of art he cherished, the books that were his companions, these pictures, especially his pride."

Colonel A. K. McClue told of his pleasure when first he saw Forrest in the character of King Lear, and quoting a line from that greatest of tragedies as the most fitting tribute, declared the actor had been "every inch a king." Colonel McClure spoke with much feeling of Forrest's supreme inspiration as an actor, of his supreme generosity as a private individual. De Wolfe Hopper, being observed at the door, was pressed into service, although he declared he was utterly unprepared and thoroughly incompetent to deliver a suitable speech. "But," said Mr. Hopper, "I simply cannot muster ideas that would befit such an occasion as this, and as you all appear to desire me to say something I will descend to buffoonery and regale you with the only thing I know." Whereupon he recited "Casey at the Bat," provoking a merriment which somehow failed to appear out of place. Robert Loraine, also unprepared, followed with some remarks as to his father's reverence and admiration for the venerable tragedian. After the address by Mr. Mackey, Ethel Marie Parker, of Bryn Mawr, sang several ballads with most pleasing effect.

Mayor Weaver concluded the exercises with a splendid appreciation of Edwin Forrest and his work. He quoted from a letter written by Forrest to his mother, in which the actor said: "'Having profited by the leisure given me by my lengthened illness seriously to review the past and carefully to consider the future both for time and eternity, I have with a chastened spirit beheld with many regrets much in my past career that might have been improved, more perhaps in acts of omission than in acts of commission, for I feel sustained in the belief that my whole conduct has been actuated solely by an honest desire to adhere strictly to the rule of right: that the past has been characterized, as I trust the future will be, in loving my friends and hating my enemies—for I cannot be a hypocrite—and living in accordance with the divine precept: "As ye would that men should do unto you, do ye also to them likewise."' What an exhibition of Christian character Forrest showed," continued the Mayor. "True, he did not follow the teaching of the Saviour on the Mount, but he did what to me seems even better—he followed closely the Epistle of Paul: 'If it be possible, as much as lieth in ye, live ye peaceably with all men.' Seeing this grand Home, who can say he did not live and die a Christian? And Forrest, in providing this comfort, knew that while actors and actresses made much money, they spent much, and he knew also that there were those who would be penniless and he wanted to provide for at least some. This institution adds great lustre to our city and I am ashamed to acknowledge my own neglect as a director. But from this day I will not be found wanting in my duty, and if some men of means, not necessarily actors, will be generous in their giving, all the provisions of Forrest's will can be carried out."

CONRIED CASE HEARD.

The case against Heinrich Conried, manager of the Metropolitan Opera House, who is charged with a violation of the Sunday law by giving Verdi's Requiem on Feb. 11, came up for trial in the Court of Special Sessions on Wednesday last. The police witnesses were examined, and then Herr Conried took the stand in his own defense. He was examined by his counsel, ex-Judge Dittenhoefer, and virtually admitted everything charged against him. Assistant District Attorney Krotel contended at the outset that the case was not a fair one, as a test of the law against Sunday performances, but for the purpose in view it would be carried through. Mr. Dittenhoefer read a brief covering the matter, in which he dissected the law at great length. Mr. Krotel asked for time in which to submit a brief, and the case was adjourned until to-day (Tuesday).

TICKET SPECULATOR TRIES ROBBERY?

Henry Pillsbury, said to be a theatre ticket speculator, was arrested at the Hotel Astor last week, charged with attempting to rob or swindle Robert R. Moore, president of the New Amsterdam National Bank. Mr. Moore received a letter purporting to come from the local manager of the Pinkerton Detective Agency calling him to the hotel. Mr. Moore learned that no such letter had been sent from the agency. He arranged to go to the hotel accompanied by detectives. He was met by Pillsbury, who led him to the fourth floor of the hotel on the pretense that the Pinkerton manager was waiting. Pillsbury was then arrested on a charge of forgery and committeed to Jefferson Market Prison.

NEW HARLEM THEATRE.

M. R. Bimberg has bought a tract of land at the corner of 11th Street and Lenox Avenue for a new theatre, to be known as the Coliseum. It will have a capacity of about three thousand, and, unless plans are changed, will be devoted at first to a revival of old comic operas with a stock company.

JAMES KYRLE MacCURDY.

Photo by Breitrisch, Milwaukee, Wis.

Above is a picture of James Kyrle MacCurdy in his character as the Old Clothes Man in his own play of that name, under the management of Rowland and Clifford, that appeared last week at the Third Avenue Theatre, New York, successfully. A description of Mr. MacCurdy's work will be found in the review of the play on another page. This is not only Mr. MacCurdy's first starring venture, but also his initial effort as a playwright, and he may be complimented on his work in both fields.

LENTEN MYSTERY PLAYS.

Catherine Lewis is presenting a series of "mystery plays" or "word scenes," from the Bible, as a Lenten entertainment in Carnegie Hall on Thursday afternoons. The first was given on March 8. The mediæval representations which suggested this form of entertainment had an advantage over those of Mrs. Lewis in that a reader was stationed at the side of the stage or platform to deliver the narrative and explanation of the picture, which left the actor free to speak only the dialogue legitimately belonging to the part which he assumed. Mrs. Lewis makes her characters preserve the integrity of the Biblical lines throughout, narrative and all, thereby destroying the dramatic value by taking away the vitality of spoken passages.

The incidents illustrated the first afternoon were Abraham's banishment of Hagar, Hagar and Ishmael in the wilderness, the sacrifice of Isaac, the choosing of a wife for Isaac, Rebekah at the well, Esau selling his birthright, Jacob stealing his brother's blessing, and various episodes in the life of Joseph up to the time of his imprisonment in Egypt.

The best of these was the scene illustrating Jacob's theft of his brother's blessing, and that largely through the efforts of David Gally, although his subsequent scenes were terribly overdone. Catherine Lewis, who played Sarah, Rebekah as the wife of Isaac, and a gossip of the city, had no chance to display the qualities which so delighted in her old Augustin Daly days, although a hint was given in her interpretation of a gossip telling the story of Joseph and Potiphar's wife. Madge Robertson, who made her debut, was a pretty Rebekah at the well, although she in no way suggested the Oriental. Later she made a childish but very much frightened Joseph. The others who assisted were Rienzi de Cordova, Crissy N. Joss, George C. Westcott, H. B. Delamater, Constance Arfwedson, and Catherine Robertson. The best thing in the afternoon was George C. Westcott's tenor solo in the character of Judah. This was really exceedingly good. Ruth Skinner also sang "Save Me, O God!" by Randegger, in a voice of which the middle register was extremely sweet, and Edna Halton might have done well if she had chosen a selection more suitable to her than Teresa del Riego's "Dry Those Tears."

A great many of Mrs. Lewis' effects were, of course, lost through lack of costume and scenic equipment, but the ideal of her effort was unquestionably high. There are to be five other performances, in which Moses, David and Goliath, Saul, Solomon, and Esther will appear.

THE GILBERT AUCTION.

The personal effects of Mrs. Gilbert were sold at auction, together with a collection of antique furniture, at the Knickerbocker Art Galleries, the sessions being held on afternoons from March 7 to March 12, inclusive. Mrs. Gilbert had very few possessions of intrinsic theatrical value, historically or otherwise.

On Friday, March 9, was sold her collection of photographs, autographs, programmes and manuscripts, but even these mementos could not correctly be classed as rare or particularly valuable except from a sentimental point of view. However, the prices were astoundingly low when one pauses to consider the personal affection with which Mrs. Gilbert was regarded both by her associates and by the theatregoing public. A photograph of Joseph Jefferson, with his autograph, brought $5.50; the familiar picture of Mrs. Gilbert and Annie Russell sold for $6, as did the picture and autograph of Paderewski. Old theatre programmes, letters, invitation cards and similar mementos sold at prices ranging from 10 cents to $1.50. Mrs. Gilbert's part in her last play, Granny, brought $1.75. A few old books and collections of music sold at similar prices. Though some furniture, paintings and personal effects brought larger sums of money, prices were scarcely better in proportion to normal values.

Mrs. Gilbert's costumes awakened a somewhat more lively interest when they were disposed of on Monday afternoon. A Bible presented to the aged actress on her eighty-third birthday by the Ladies' Guild of the Bloomingdale Reformed Church, New York City, of which she was a member, was purchased by A. C. Coane for only $12. Astoundingly few actors and actresses were present at the auction. Among the few professional purchasers were J. H. Gilmore, Mr. and Mrs. Bingham, Josephine Hall and Charles Burnham.

WILLIAM COURTLEIGH SUES.

William Courtleigh brought suit against F. R. Wendelschaefer, A. A. Spitz, and Max Nathanson in the Superior Court in Providence, R. I., on March 7, claiming $4,000 damages for failure to keep an agreement. The declaration sets forth the allegation that the defendants are copartners owning the Imperial Theatre in Providence; that they promised plaintiff $250 a week for a period of twenty consecutive weeks to act as leading man of the Imperial Stock company, and that he was also to receive 25 per cent. of the profits from each performance during that period. The plaintiff avers that the defendants would not suffer him to remain in their employ during the stipulated period, and claims that the sum promised as salary has not been received by him. Mr. Wendelschaefer claims that no contract had been signed with Mr. Courtleigh, but that he worked ten weeks and was paid and then the taking away of the lease of the house caused the company to later dissolve.

AT THE THEATRES

(*Continued from page 3.*)

ment, had no explicit reason for being unhappy. She seemed to enjoy being exempt from the contagion of melancholia. Florence Huntington, the maid, evidently labored under the misapprehension that she was the leading lady; her make-up was altogether too young for the lines, and she deliberately sought to force herself to the fore, an attempt in which she was aided and abetted by her natural beauty. She has yet to learn the virtue of subordinating one's self to the requirements of the play as a whole. Frank Lusk was authoritative as the colonel of the Uhlans; the two lieutenants were not actually such ruffians as their deeds bespoke them. It seems that the school should have been able to produce better effects with the "extras"—all of them senior students—than were obtained in this particular performance.

Princess—Student Matinee.

An audience that filled the theatre witnessed the work of the Stanhope-Wheatcroft students at their matinee on March 9, and saw several small plays given in a remarkably finished manner. The programme consisted of a scene from The School for Scandal, two one-act dramas and a three-act comedy. The cast of the first was as follows:

Sir Peter Teazle	T. M. S. Robinson
Joseph Surface	Charles E. Harris
Crabtree	C. Soest
Sir Benjamin Backbite	Stanhope Wheatcroft
Servant	Warren Dahler
Lady Teazle	Kathleen Richards
Maria	Louisa Breen
Lady Sneerwell	Georgia Dvorak
Mrs. Candour	Laura Hanson

The scene chosen was the one in which Sir Peter Teazle arraigns his wife and her friends for scandal-bearings and was fairly well done. T. M. S. Robinson as Sir Peter spoke much too low at times and lacked confidence in himself. Charles E. Harris as Joseph Surface played with considerable grace and assurance. C. Soest as Crabtree and Stanhope Wheatcroft as Sir Benjamin Backbite also gave evidence of careful training and intelligent appreciation of it. Warren Dahler's ability could not be judged from the small part he played. Kathleen Richards was charming as Lady Teazle. She acted agreeably and showed a better voice control than any of the others in this play. Louisa Breen was satisfactorily cast as Maria, and Georgia Dvorak as Lady Sneerwell and Laura Hanson as Mrs. Candour were equally good in their roles. The scene closed with a dance of the period, arranged by Mrs. Maud Klein. In this the young actors were able to show the quality of training received in this branch of the art. They went through the movements of a stately minuet gracefully, and especially good were Charles E. Harris and Miss Richards, who led the dance. One or two of the young men showed considerable natural awkwardness.

The second number was a one-act play, Saint Cecelia, by Pauline Phelps and Marion Short, played by this cast:

Alice Hamilton	Olga Graham
Millicent Jordan	Grace Meade
Laura Carew	Ethel Elton
Doris Palmer	Louise Homer
Bridget O'Brien	Harriet Cockrell
Cecelia Jeffries	Charlotte Montenegro
Betty Jeffries	Isabel Gould
Philip Dupont	John Carrigan

This little drama was awarded the prize in the recent play contest conducted by the Stanhope-Wheatcroft School. It is an interesting story of the strength of a woman's love and the uncertainty of a man's affections. The action takes place at the home of Cecelia Jeffries the day before her marriage to Philip Dupont. Cecelia, called St. Cecelia, is just recovering from a long illness caused by a fall from a horse. She expects never to be strong enough to again take part in her husband's rides or long tramps, but has offered her younger sister, Betty, as a substitute in that part of Philip's life. Philip and Betty return from a ride together, and Philip, in spite of it being the day before his wedding day, confesses his love for the younger girl. Unconscious of what she is doing, Cecelia leaves her fiancé and her sister alone together. When she returns she discovers them in each other's arms. She pretends to have an attack of an old pain and takes some medicine left for that trouble. She then sends Philip and Betty into another room to practice the wedding march on the organ, and then she takes an overdose of the medicine and slowly becomes weaker, until she dies, wrapped in her bridal veil.

The play lacks important action and the different situations are continued so long that they lose their dramatic strength. The first scene, during which the bridesmaids try on their hats and discuss the coming wedding, is much too long in proportion to its position in the story. Soliloquies by Betty and Cecelia are necessary neither to the plot nor the development of their characters and Cecelia's death scene loses its effectiveness by its length. The cutting down of much superfluous dialogue and the intensifying of the plot would have made the good idea in the play much more apparent.

Charlotte Montenegro was well suited to the role of Cecelia. In the earlier scenes she played the character with such skill and evident feeling that the impression of her being a beginner was forgotten. In the death scene she failed to be convincing in her attempts to picture the grief at her lost love or the hallucinations brought about by the drug. She is to be commended for her easy gestures and the good control of her voice. Isabel Gould as Betty was too stolid, too immobile of face, to give a satisfactory portrayal of the fresh young girl. She lacked confidence, though her love scene with Philip was played with a spontaneity that gave promise of future good work. John Carrigan as Philip overplayed and had a young actor's usual trouble with his hands. Olga Graham as Alice Hamilton and Ethel Elton as Laura Carew filled their small roles satisfactorily. Grace Meade as Millicent Jordan gave an agreeable bit of acting. Louise Homer as Doris Palmer played well, but her dress was out of the character of the play and contrasted unpleasantly with the simple costumes of the other girls. Harriet Cockrell was amusing as the pestered servant girl, Bridget O'Brien.

A three-act comedy, The Man Who Told the Truth, by William Wallace Whitelock, followed, with this cast:

Robert Atkinson	Ivor M. Lowrie
Agnes Morton, his fiancee	Emily Randolph
Mrs. Morton, her mother	Florence Fisher
Sam Morton	Francis De Lorme
Gladys Morton	Violet Cassidy
Mrs. Cadwallader	Julia O'Connor
Polly	Marion Manners
Henry Evanston	John Burkell
Hoab Castleman	Charles E. Harris
Jimmy Burns	John Carrigan
Edward Phelps	Theodore M. Morris
Mrs. Phelps	Elise Williamson
Kingsley, the butler	John White

Mr. Whitelock has constructed an entertaining comedy out of a simple idea and four situations. A young man just recovered from a dangerous illness resolves to tell nothing but the absolute truth. He carries his resolve into practice. He tells his landlady that he does not believe she belongs to an ancient Massachusetts family, and she carries away his cushions, shawl and hot water bag in her anger. He denies that the maid of all work can sing or that she is beautiful, and she refuses to even dust his room. A partner in the ownership of a mine calls and the truthful young man spoils the sale of a valueless property by telling only what he knows about it. He estranges his fiancée by saying she is not the handsomest woman in the world; he angers her young sister by saying she is a child, he disgusts her brother by telling him he is too young to own an automobile and he loses her mother's friendship by telling her that he believes her love for poetry is a pose. To the wife of an old friend he says that her hair looks as though it were bleached and her cheeks appear to be painted and she cuts him from her list of acquaintances. To the old friend, a broker, he says that all brokers are dishonest because their business is founded on dishonesty, and the old friend knocks him down incontinently.

This blow brings the truth-teller back to his former viewpoint, and he concludes that flattery is much cheaper than frankness. He wins the slavey's affections by telling her she really is beautiful. He regains his landlady's confidence by saying he was temporarily insane—a result of his blue blood. He carries on an imaginary telephone conversation in the presence of a capitalist and sells his mine for twice its former price, and when his fiancée arrives, brought to him by a subterfuge on the part of the landlady, he overwhelms her with compliments until she forgives him.

The play certainly lacks positive ethical principles. The triumph of lies over the truth cannot be said to teach any moral lesson. But the ingenuity which the author shows in dressing and redressing the same situation and keeping the element of suspense constantly present will be enough to forgive his moral obliquity. The play has too many words, though the action does not drag. It is possible to consider it as a one-act piece, and it would probably be more vital if reduced. The characters are all well drawn and the dialogue, while not all brilliant, is, in spite of the verbosity, of a high grade. If this is Mr. Whitelock's first produced play he should be encouraged to do more.

An evenness of quality marked the performance. The play offered no great difficulties to the young actors, and each character was distinct enough to make them easy to suggest. Ivor M. Lowrie as Robert Atkinson, who told the truth, played the role quietly and with an understanding of its comedy. Emily Randolph as Agnes Morton put a good deal of spirit into a role of but little prominence. Her pronunciation was bad, however. She seemed to constantly forget the final letter in words that end in ing. Florence Fisher as Mrs. Morton, the mother, was very good in a part difficult for a young woman to play. She got the spirit of broad comedy, almost burlesque, excellently. Francis De Lorme as Sam Morton was impetuous and spoiled, though he played his last scene too boldly. Violet Cassidy was generally good as Gladys Morton, the fourteen-year-old sister, but she was extremely awkward in attempting to picture dignified innocence. She held her hands, rigidly almost, at right angles to her arms, with her fingers outspread. Julia O'Connor as Mrs. Cadwallader, the landlady, had all her faults in her voice, which she used in two distinct registers. The fault was one of exaggeration, not of idea, however. Marion Manners played Polly, the maid, very well. John Burkell as Henry Evanston, Atkinson's partner in the mine, was natural and confident of his lines. Charles E. Harris gave an excellent bit of character acting as Hoab Castleman, from Maine, and John Carrigan was equally good as Jimmie Burns, an Irish capitalist. Theodore M. Morris did the best work in the play as Edward Phelps, Atkinson's fat, good-natured, joke-loving, red-headed broker friend. He has all the elements that should be found in a comedian, and he will probably be heard of in some larger production in time. Elise Williamson was altogether satisfactory as Mrs. Phelps and was particularly good when expressing her opinion of Atkinson's frankness. John White had practically nothing to do as Kingsley, the butler.

The last play of the afternoon was a one-act sketch entitled The Aspirant, by Evangeline M. Lent. This piece received honorable mention in the contest conducted by the school. The cast was as follows:

Signor Carl	Douglas Boyd
Phillip Lansing	Dwight Danforth
Mrs. Howland	Mary Hoye
Maria	Ada Maude
Josephine Howland	Dorothy Turner

The author has shown a good deal of skill in condensing several strong episodes into the short sketch, though she has been obliged to make use of a good deal of explanatory dialogue and one or two soliloquies. Josephine Howland is a music student, already in touch with fame. She has received free instruction from Signor Carl, who loves her and wishes to marry her. She loves another man, a friend of her childhood, but decides to marry her teacher for the influence he can bring her. The old friend arrives and renews his suit and she refuses him. But later she learns that her brother, an outlaw because of a youthful crime, has rescued Signor Carl from a like crime in Rome. She realises that she is about to commit a guilty act by marrying for fame alone, and she goes back to the man she loves. Several points that might be developed into important features of a longer play are passed over hastily. Josephine's temporary horror at learning that her teacher had been a thief, the servant's affection for the teacher, the mother's sacrifice for her daughter, might all be carried further with advantage to the idea.

This sketch was not so well played as the others. Dorothy Turner as Josephine overplayed some of her emotional scenes and was too restrained in others. Douglas Boyd as Signor Carl lacked a convincing manner and was too stolid. His playing of the piano brought considerable genuine applause. Dwight Danforth as Philip Lansing was brusque as the old lover and lacked tenderness. Mary Hoye did very well as Mrs. Howland, a rather weak characterization at best. Ada Maude as Maria, the maid, was not particularly good in a comedy role too broad to be in harmony with the rest of the play.

Mrs. Wheatcroft announced that most of the actors had been studying but five months and some of them but two or three. Considering this the matinee proved that the students all have considerable ability and that their training is thorough. What is said in criticism of them is said with the purpose of calling their attention to their more obvious faults and is not in the least captious.

Irving Place—Lutti.

Farce in four acts, by Pierre Veber. German version by Max Schönau. Produced March 8.

Lutti	Marie Reisen Hofer
Dupont	Harry Walden
Castillon	Gustav v. Seyffertitz
Madame des Echanguettes	Elisabeth Ariaans
Renee	Sophie Grosser
Daburon	Otto Otthert
Frankolin	Max Hanseler
Bru	Franz Kierschner
Madame Bru	Marie v. Wegern
Madame Petitbois	Lina Hanseler
Madame Chevrel	Marie Kierschner
Gustav	Kleine Wertheim
Madame Marcaison	Jo Hegyi
Besu	Louis Koch
Antoine	Franz Eriau
Julie	Anna Sander
Marie	Erna Bruhn
A Policeman	Willy Wertheim

Lutti, a farce in four acts, by Pierre Veber, was produced for the first time in America at the Irving Place Theatre last Thursday night. No one who sees it can doubt for a moment its French origin. Even the grown-ups in the audience gasped at some of the lines. The play is certainly not meant for young folks. Though it is extremely *risqué*, hostile criticism on the ground of its pruriency is largely disarmed by an all-pervading atmosphere of frank good-nature. There is really nothing vicious to it. The lines can bear but one construction—they do not suggest anything other than the meaning they were intended to convey. Plain-spokenness perhaps defines best the salient characteristic of the farce. Let it be said in its favor that it is very, very funny. Wit abounds and the situations are capital. Seldom does a farce keep one in suspense as this one does. One really is anxious to know what will happen next and one chuckles in anticipation of the funny developments that the author supplies in great plentitude. The German version by Max Schönau is a first-rate piece of translation.

Lutti is the mistress of a Parisian named Dupont, who is tired of her and wishes to break off the affair. Dupont's *alter ego*, a middle-aged *roué*, Castillon by name, also greatly admires Lutti. Dupont wants to get rid of him, too, because Chantillon constantly leads him into temptation. Frankolin, a cousin of Dupont's, comes to ask him to intercede for him with Renee des Echanguettes, his sweetheart, with whom he has quarreled. Dupon undertakes the commission and carries it out so well that Renee gladly accepts him as her fiancé in his cousin's place. Frankolin while in Dupont's rooms has seen and spoken to both Lutti and Castillon. Lutti bids her lover an affectionate farewell. She is going to the provinces, she says, to visit her father.

Renee and Dupont have been civilly married and are waiting for the bride's father before going through the religious ceremony. Monsieur des Echanguettes is a great traveler, who is at home only a short time each year. Among the guests invited to the wedding are Daburon, a cousin of the Echanguettes, and his wife. Daburon, too, is a great traveler, who sees his wife only a few months in the year. When Lutti, Chantillon and Dupont meet at the Echanguettes considerable tension develops, for Chantillon really is Renee's father and Lutti Madame Daburon. Their secret would have been kept but for Frankolin, who has been invited for the wedding. He recognises Lutti and makes every attempt to induce her to betray her identity, but in vain. He piles her with champagne and she is drunk when Dupont comes to persuade her not to betray him in her rage at his faithlessness to her. To quiet her he drinks with her, and himself becomes intoxicated. Throwing prudence to the winds, Lutti makes love to the bridegroom, who willingly reciprocates. The wedding guests come in and find the two in each other's arms on the sofa.

In the last act Dupont and Renee are reconciled through Lutti, who suddenly develops a streak of goodness. Des Echanguettes and his wife also make it up. There is no reconciliation for Daburon, though, because it is discovered that he has a mistress whom he visits during his long absences from his wife.

The farce was splendidly acted. Marie Reisenhofer as Lutti acted with as much lightness and vivacity as the piece demanded. Harry Walden was admirably natural as Dupont. Gustav von Seyffertitz had a part after his own heart in Chantillon. Sophie Grosser was a pleasing Renee. Max Hänseler did Frankolin satisfactorily. One and all, the members of the cast deserve the highest praise for their able work.

Yorkville—The Belle of Richmond.

The William J. Kelly Stock company presented The Belle of Richmond to its patrons at the Yorkville Theatre last week and gave a creditable performance, though hardly as good as the opportunities merited. The stage settings were effective and the piece showed efficient stage management. The most serious fault of the performance was the very noticeable effort of the entire cast to attain the Southern accent and drawl, an effort wholly unsuccessful.

William J. Kelly as Jerry Gordon has a role which suits the matinee favorite admirably in character and kind. Thomas MacLarnie, with none of the typical features of a stage villain, played Bill Osmond with sympathy and feeling if at times crude. Louis Frohoff made a fair Judge Mason, but C. King failed to live up to the part of a Kentucky colonel. As the wrongfully accused Charles, the Colonel's son, M. C. Tilden gave an uneven though creditable performance. Charles Arthur is an acquisition to any stock company. He takes juvenile roles with a spirit and genuineness that greatly add to the entertainment. As Silas Smart, of New York, he gave another of his popular characterizations. Gus. Balfour was conventional and inconsistent as the fraudulent bank expert. Ralph Locke made an unusually good negro part out of old Moss, being the only one of the cast that might have come from south of the Mason and Dixon line.

Nellie Mason, the belle of Richmond, was taken by Nettie Douglas, who, with the exception of her futile attempt at Southern dialect, gave a graceful performance. Estelle Laumir frankly made no pretence at the drawl and as Rose was the most natural and spontaneously girlish member of the cast. Winifred Mason, with her many wigs, was handled satisfactorily by Agnes Mark. Alice Butler played Aunt Betty, the maiden lady who tries to rob the Colonel of his widowhood, in a sprightly fashion. Irving Hess appeared as the officer. This week, Robert Emmet.

At Other Playhouses.

NEW YORK.—Rogers Brothers in Ireland closed their sixth week here Saturday night. This week Humpty Dumpty begins an engagement.

FOURTEENTH STREET.—Bedford's Hope finished its eighth week here Saturday night. Kellar is this week's attraction.

METROPOLIS.—Charles T. Aldrich in his detective play, Secret Service Sam, was the attraction here last week. Custer's Last Fight this week.

HARLEM OPERA HOUSE.—Blanche Walsh in The Woman in the Case drew well-filled houses last week. This week, The Walls of Jericho.

WEST END.—Lovers and Lunatics was the bill last week. This week, Fiske O'Hara in Mr. Blarney from Ireland.

GRAND OPERA HOUSE.—The College Widow began a two weeks' engagement here on March 5.

STAR.—Young Buffalo, King of the Wild West, was a popular attraction last week. The Boy Behind the Gun this week.

THALIA.—The House of Mystery, a thrilling detective play, was the attraction last week. The Millionaire Detective is this week's bill.

MAJESTIC.—Williams and Walker began the fourth and last week in Abyssinia last night. Next week His Majesty will have its New York premiere.

MADISON SQUARE.—The Title Mart was withdrawn Saturday night and the house will be dark this week during preparations for the opening of The Greater Love on March 19. In the cast of The Title Mart last week Viola Kellog played Edith Blackwell, Percy Moore appeared as Laurence Pepys, and F. R. Hersome as Obbie, a new rural character part.

JOE WEBER'S.—A professional matinee complimentary to the stars and companies playing The Squaw Man and The Girl of the Golden West was given on March 6.

PRINCESS.—Tuesday matinees were begun last week. The other regular matinee days are Thursday and Saturday.

GARDEN.—A professional matinee of The Galloper will be given to-day (Tuesday) beginning at noon.

BIJOU.—The five hundredth performance of The Music Master was celebrated on March 6. David Warfield and David Belasco made short speeches. This is the longest run of a drama in New York.

MURRAY HILL.—The Smart Set in the spectacular extravaganza, Southern Enchantment, was the attraction last week. The cast of principals included S. H. Dudley as G. Washington Bullion, John Bailey as Grafter Smooth, Salem T. Whitney as John Coin, E. T. Harris as Lieutenant Lion Mildew, Allie Gilliam as Willie He He, Jerry Mills as Didee Ketchem, Marion Smart as Mrs. Dewar. Ella Anderson as Lucinda Johnson, Alberta Ormes Dudley as Dolly Dupee, and Sara Venable as Millicent Sweet. This week, Hilda Thomas in The Show Girl.

PROCTOR'S FIFTH AVENUE.—The Prisoner of Zenda was elaborately presented, with A. H. Van Buren in the leading role and Amelia Bingham and Isabelle Evesson alternating as Princess Flavia. Gerald Griffin scored a distinguished success as Colonel Sapt, and James Young, Julia Blanc, H. Dudley Hawley, Robert Lowe, George Howell and others did good work. This week's play is Mr. Smooth, with James J. Corbett featured.

PROCTOR'S 125TH STREET.—Out of the Fold drew good audiences that were pleased with the fine playing of William Norton as John Lathrop, Paul McAllister as Nolan Crane, Beatrice Morgan as Helen Grey and the other members of the stock company in congenial roles. The olio included Hawthorne and Burt, Italian Trio, and Brothers Elgonas. This week's attraction is As You Like It.

MANHATTAN.—An elaborate revival of Charley's Aunt, with Etienne Girardot in his original character—the role played in England by Penley—is scheduled for next week at this house.

JOE WEBER'S.—On last Tuesday afternoon a special matinee was given as a compliment to Blanche Bates and William Faversham in order that those stars might have an opportunity of seeing how their work is travestied in The Squaw-man's Girl of the Golden West. There were many other prominent professionals in the audience and the new burlesque was received with shouts of laughter. Another special matinee is scheduled for to-day (Tuesday), at which Maude Adams and Elsie Janis will be the special guests of the management.

BROADWAY.—Elsie Janis introduced a new series of impersonations in the third act of The Vanderbilt Cup last night. A burlesque of The Lion and the Mouse will be given Thursday night.

IROQUOIS THEATRE COMPANY BANKRUPT.

An order was issued in the United States District Court at Trenton, N. J., on March 8, upon the petition of Benjamin F. Marshall and others of Chicago, directing the Iroquois Theatre Company, of Chicago, incorporated under the laws of New Jersey, to appear in court on March 19 and show cause why it should not be declared a bankrupt. The company controls the Iroquois Theatre building in Chicago, the interior of which was burned in 1903. The petitioners claim that the company is wholly insolvent. Benjamin T. Marshall has a claim amounting to $3,200 for services as architect, Frank H. Baker $1,669 for electrical work, and T. W. Wilmarth $1,050 for merchandise.

IN BROOKLYN THEATRES.

May Irwin had a rousing welcome at the Montauk Theatre Monday night. The comedy, Mrs. Black is Back, was enjoyed by one of the largest audiences of the season. The attraction next week will be Ellis Jeffreys in The Fascinating Mr. Vanderveldt.

The Earl and the Girl, with Eddie Foy and the same cast that made the musical comedy the hit at the Casino, is drawing crowds to the Shubert. The Darling of the Gods will be seen next week.

The Rho-Gun is seen at Teller's Broadway. The leading woman is Genevieve Day, a Brooklyn girl, who not many years ago was a promising amateur and who has since climbed to an enviable position in the professional ranks.

'Way Down East remains at the Majestic for another week. The house was crowded every night last week, and the popular play is likely to break all records for attendance at this theatre.

Florence Bindley in The Street Singer was greeted by a large audience at the Grand Opera House Monday night. Miss Bindley is very popular here and the engagement will be a successful one. Howard Hall in The Millionaire Detective will be seen next week.

Cecil Spooner is the star at the Bijou this week. The Midnight Alarm, in which she appears, gives her an opportunity to show her best work, from thrilling situations to songs and dances. The seventeenth will be a special date at the Bijou, and leave it to Harold Kennedy and Cecil Spooner to arouse Irish patriotism.

Corse Payton's players at the Lee Avenue Theatre appear this week in The Dairy Farm. This rustic drama has not been seen here for many seasons and its revival at Payton's is a creditable one. Etta Reed Payton gives an intelligent portrayal of Lucy and her support, which includes the entire stock company, is adequate.

More to Be Pitied than Scorned is crowding the Folly this week. Queen of the White Slaves follows.

The Rentz-Santley company entertains at the Star. The burlesque, Lady Teazle, is well done and the attractive olio following includes Mills and Beecher, Fontelle and Radcliffe, Burkirk and Rich, Thelma and Fowler, Fred Barth, Lew Welch, Cornalia and Eddy, and Georgie Putnam.

The Ideal Burlesquers are attracting crowds to the Alcazar this week. Frank O'Brien introduces some new songs and the vaudeville features are good.

At the Gayety the Trans-Atlantic Burlesquers are repeating their success of last week at the Star.

The Tiger Lilies appear at the Unique.

VAUDEVILLE.

At the Orpheum are: Rice, the Gypsy violinist; Emma Carus, second week of Vesta Victoria, Bernac's Circus, S. Miller Kent and co., Charles Leonard Fletcher, Walter C. Kelly, Millman Trio and Frank and Jess Latona.

At Hyde and Behmans are: Henri French, Sam Watson's Farmyard, Fred Hallen and Mollie Fuller, Burke and La Rue, Elmer Tenley, Grace Leonard, Estelle Wordette and co. and Keeler's Imperial Japanese Troupe.

The Imperial bill is: The Polly Girls, headed by May Boley as the village cut-up from The Maid and the Mummy, Kitty Tracey, Delmore and Lee, Nick Long and Idalene Cotton, Mathews and Ashley, Louise Brehany, John and Bertha Gleason and Silverton Oliver Trio.

Keeney's bill is: Dave Lewis and co., Milton and Dolly Nobles in The Days of '49, Matsumoto Japanese Troupe, Smith and Gorman, Ward and Curran, Brenner and Sinclair, the Be Anos and Harper, Desmond and Bailey.

The Amphion offers: Joseph Hart and Carrie De Mar, Edward Keogh and co., Musical Avollos, Wilton Brocher, Donovan, Arnold and co., Howard and Howard and Thomas and Payne.

At the Gotham are: Royal Hungarian Boys' Band, Gracie Emmet, Helen Colegrove, Mathews and Harris, Joe Morris, Marguerite and Hanley, Pierce and Opp, and Johnson and Wells.

The Novelty bill is: Joe Welch, Greene and Werner, Holcomb, Curtis and Webb, Ziska and King, Ed. Latell, Mazus and Masett, Daly and Devere and Nettie Vesta.

VINCENT KIRK.

CURRENT AMUSEMENTS.

Week ending March 17.

ACADEMY OF MUSIC—The Heart of Maryland—3d week—17 to 24 times.
ALHAMBRA—Vaudeville.
AMERICAN—Bedford's Hope—66 times, plus 1 to 8 times.
BELASCO—Blanche Bates in The Girl of the Golden West—18th week—127 to 133 times.
BERKELEY LYCEUM—March 17—Progressive Stage Society.
BIJOU—David Warfield in The Music Master—156 times, plus 28th week—211 to 217 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—9th week—64 to 71 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—De Wolf Hopper in Happyland—82 times, plus 1st week—1 to 8 times.
CIRCLE—Ben Too Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Francis Wilson in The Mountain Climb 6e—2d week—7 to 13 times.
DALY'S—Lawrance D'Orsay in The Embassy Ball—2d week—9 to 16 times.
DEWEY—The Runaway Girls.
EMPIRE—Maude Adams in Peter Pan—19th week—144 to 151 times.
FOURTEENTH STREET—Kellar.
GARDEN—Raymond Hitchcock in The Galloper—8th week—59 to 67 times.
GARRICK—Garrick Theatre Stock in Gallops—5th week—34 to 41 times.
GOTHAM—Blue Ribbon Girls Burlesquers.
GRAND OPERA HOUSE—The College Widow—2d week.
HARLEM OPERA HOUSE—Mary Mannering in The Walls of Jericho.
HERALD SQUARE—George M. Cohan in George Washington, Jr.—8th week—34 to 41 times.
HIPPODROME—A Society Circus—14th week.
HUDSON—Otis Skinner in The Duel—5th week—33 to 40 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in Lutti—2d week—5 to 11 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—11th week—73 to 80 times; The Squaw Man's Girl of the Golden West—3d week—16 to 23 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—13th week—79 to 85 times.
LEW FIELDS—Louis Mann and Clara Lipman in Julie Bonbon—11th week—83 to 90 times.
LIBERTY—The Redskin—3d week—13 to 19 times.
LONDON—Parisian Belles.
LYCEUM—The Lion and the Mouse—17th week—132 to 139 times.
LYRIC—Mexicans—7th week—51 to 58 times.
MADISON SQUARE—Closed March 10.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—Williams and Walker in Abyssinia—4th week—24 to 31 times.
MANHATTAN—Closed March 3.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Custer's Last Fight.
METROPOLITAN OPERA HOUSE—Conried Grand Opera co. in repertoire—17th week.
MINER'S BOWERY—Sam Devere's Own.
MINER'S EIGHTH AVENUE—Star Show Girls.
MURRAY HILL—The Show Girl.
NEW AMSTERDAM—Fay Templeton in 45 Minutes from Broadway—11th week—83 to 90 times.
NEW STAR—Harry Clay Blaney in The Boy Behind the Gun.
NEW YORK—Humpty Dumpty—1st week—1 to 8 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—3d week—17 to 25 times.
PROCTOR'S FIFTH AVENUE—Mr. Smooth.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—As You Like It.
SAVOY—Mr. Hopkinson—5th week—34 to 41 times.
THALIA—Howard Hall in The Millionaire Detective.
THIRD AVENUE—Child Slaves of New York.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—21st week—167 to 174 times.
WEST END—Fiske O'Hara in Mr. Blarney from Ireland.
YORKVILLE—William J. Kelly Stock in Robert Emmet.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Lawrence and Harrington, Ashley Miller, Ethel Browning and company, Two Pucks, Three Jacksons, Trumbull and Barnes, Hathaway and Walton, Diamond and Smith, Herr Saona, Irene Lee, Acker and Gilday, Reeves and Quinn, Cunningham and Smith, Musical Brennans, and Guy's Minstrels.

Keith's Union Square.

McMahon's Watermelon Girls, Carleton Macy and Maud Edna Hall, Three Sisters Herzog-Camaras, Howard and North, Crane Brothers, McMahon and Chappelle, Americus Comedy Four, Caprice, Lynn and Faye, the Aerial Smiths, Gorman and West, Adams and Mack, and Fred P. Russell.

Proctor's Twenty-third Street.

Fred Walton and company (vaudeville debut), Bert Leslie and Robert L. Dailey, Wilfred Clarke and company, Picchiani Troupe, Salerno, Stuart Barnes, Hoey and Lee, Gilroy, Haynes and Montgomery, Three Delton Brothers, and Frank Lynne.

Hammerstein's Victoria.

Henri De Vries, Theresa Ra Renz, Charles F. Semon, Fields and Ward, Jacobs' dogs, Herbert Brooks, Tyce and Jermon, May Belfort, and Eddie Mack.

Colonial.

The Kilties' Band (vaudeville debut), George Fuller Golden, Rice and Prevost, The Globe of Death, with Wizard Stone; Edmund Day and company, Mayme Remington and company, Melville Ellis, Milani Trio, and Harry Brown.

Proctor's Fifty-eighth Street.

William Courtleigh and company, Junie McCree and company, Will H. Murphy and Blanche Nichols, Eight Vassar Girls, Four Bards, Hawthorne and Burt, Herald Square Four, Carlisle's dogs and ponies, and May Leon and her pets.

Alhambra.

Charles E. Evans and company, Empire City Quartette, Mr. and Mrs. Gardner Crane, Cole and Johnson, Glinseretti Troupe, Melville and Stetson, De Witt, Burns and Torrance, Mr. and Mrs. Allison, and McGrath Brothers.

Hurtig and Seamon's.

Timothy J. Cronin in a new sketch, entitled The Sheridan Ride to Winchester; Barney Fagan and Henrietta Byron, Louis Wesley, Hugh Stanton and Florence Modena, the Mysterious Zancigs, Walters and Prouty, Frankie St. John and John Le Fevre, and Mallory Brothers, Brooks and Halliday.

Hippodrome.

A Society Circus, with Marceline, the Four Rianos, Mlle. Leris, the Five Lecussons, Ralph Johnstone, Bonhair-Gregory Troupe, Powers' elephants, the Grandischmidts and others.

LAST WEEK'S BILLS.

HURTIG AND SEAMON'S.—Mabel McKinley headed the programme and scored a hit with her new songs. A decided novelty was the first presentation here by Edwin Keough of a new sketch, called A Bit of Blarney, written by Helen Nelson. Mr. Keough has devoted a great deal of time and money to the staging of the piece and deserves unlimited credit for the lavish manner in which he presents it. The small size of the stage at this house was a handicap, as the handsome scenery was very much crowded. It is easy to imagine, however, that with adequate stage room the settings are more than effective. Even here they showed to advantage, and the opening scene gained a round of applause before a line was spoken. The story concerns a widow in Ireland, who has a son who is on the stage in America. She receives a letter from him telling her of his great success playing the title-role in Robespierre. She does not quite comprehend it all, but expresses a wish that she could go to America and see her son perform. As she is sitting beside a famous "wishing well," as she makes the wish, she is immediately carried by fairy hands to a town in the West, where she sees the vision scene of Robespierre enacted by her boy. When she comes out of her trance she is back again beside the well, with her faithful admirer, Cornelius O'Rourke, standing over her, pleading with her to name the day, which she readily consents to do. One of the conditions under which wishes are granted by the fairies is that the wisher must pass through Limbo, a region described on the programme as bordering on Hell. The flight of the poor widow is shown by means of a cleverly arranged stereopticon device that held the attention of the audience while the scenes were being changed. The first scene, showing a glen near Cork, Ireland, is very pretty. There is a practical rustic bridge crossing a waterfall that makes a very striking and effective picture. A very rapid change is made to the stage of the theatre in which the young man is enacting the role of Robespierre, which is also very well arranged. Another sudden transformation brings us back to the Irish glen. Mr. Keough played two widely different characters. In the first and last scenes he was the rollicking Irishman, eager to win the hand of the charming widow. From this he changed to the actor impersonating Robespierre in a few seconds and in less time than it takes to tell it back again to the Celt. His work in both characters was exceptionally good and in the play scene he showed his versatility with splendid results. Helen Nelson, who is the authoress of the playlet, was the Irish widow, and though she seemed a trifle young to be the mother of a full-grown man, her impersonation on the whole was very pleasing. She showed a well-trained voice to advantage in a fine rendition of "The Last Rose of Summer." Fitzpatrick played some selections on the bagpipes quite cleverly, and George Hill and Samuel Peck were effective in small parts. Taken all in all, Mr. Keough desirves the warmest praise for his ambitious effort, and that the public is not slow in appreciating work of this sort was proven by the applause that greeted the act last week. Charles Burke, Grace La Rue and company in The Outside Inn and the Elton-Polo Troupe were prominent in a bill embracing Steely, Doty and Coe, clever musicians; Sam Watson's Farmyard, Coakley and McBride, Bertie Fowler, and Gordon and Choughou.

PROCTOR'S FIFTY-EIGHTH STREET.—James J. Corbett seems determined to break away from the prize ring and the monologue stunt, and last week made his first appearance as a "recruit from the legitimate" (to which field, by the way, he returns this week at the Fifth Avenue). He was seen in Sidney Wilmer's amusing skit, A Thief in the Night, and played the part of Jack Swift easily and naturally. He was assisted by Mrs. Dole, Miss Tully and Thomas Dare. Dave Lewis had his sketch, Working for Two, in much better shape than before, and it went with more swing and dash than usual. He has improved his supporting company very materially by engaging Florence Binnott for the role of Daisy Delmar. Miss Binnott infused a good deal of life into her part and scored a decided hit, while the audience could not get enough of "Mother, Pin a Rose on Me," as sung by Lewis. "Buster" Keaton, assisted by his parents, Joe and Myra, was on a par with Mr. Corbett as far as popularity was concerned, and was recalled again and again. His imitations were especially well liked and his tricks with his father kept the house in roars. Louis Simon, Grace Gardner and company, it is needless to say, walked off with a big share of the honors. Equally fortunate in pleasing was Eddie Leonard, who was assisted by the Sharp Brothers in a most engaging specialty, called In Dixie Land. There is no cleverer man in his line to-day than Mr. Leonard, and he richly deserved the applause that was showered on him last week. Augusta Glose in her dainty monologue; Theresa Renz, the famous equestrienne; Joseph Allinel's monkey, and Wills and Hassan completed a programme that would be hard to excel.

KEITH'S UNION SQUARE.—Joseph Hart and Carrie De Mar in The Other Fellow topped an excellent programme and were received with much enthusiasm. A laughing hit of the largest proportions was scored by Le Roy and Clayton in Charles Horwitz's comedietta, A Horse on Hogan. James J. Morton had to follow almost everybody else, but that is one of the penalties of great popularity. He held his own bravely, however, and succeeded in stirring up many new laughs even after his fellow-performers had apparently exhausted the supply. Waterbury Brothers played well and Tenny furnished plenty of comedy in the sketch, Harmony Island. Clifton Crawford, who played in Mother Goose, made his first apearance here as a monologist and made a decided success. He has a genteel manner, and his work is clean cut and entertaining. He sang a song that included imitations of odd characters, and also showed how a few lines of "The Charge of the Light Brigade" might be recited by persons of different nationalities. As an encore Mr. Crawford recited Kipling's poem, "Gunga Din," with a force and feeling that won him a double recall. Larsen Sisters, acrobats; Post and Russell, Carew and Hayes, Arlington Comedy Four, Kates Brothers, Hubert De Veaux, and Hodges and Launchmere were also in the bill. A moving picture called "The Dream of a Welsh Rarebit Fiend" proved as funny as anything in the bill. It is most ingeniously arranged, and the comedy effects produced would stir the gloomiest man in the world into a state of uncontrollable mirth.

PROCTOR'S TWENTY-THIRD STREET.—Charles E. Evans and company and Dan McAvoy and his Fifth Avenue Girls repeated the hits they made at the Fifty-eighth Street house the week before last. William Courtleigh and company continued for a second week to present Under the Third Degree. Kelly and Violette, "the Fashion Plate Duo," had gorgeous new costumes and some new vocal offerings that scored heavily. Spissell Brothers and Mack were very amusing, and Rose Wentworth, the equestrienne; the Milani Trio, clever Italian singers, and Charles Prelle's dogs came in for their share of applause. One of the most attractive features of the bill was the first appearance here as a single specialist of Ethel MacDonough, "the Girl Behind the Drum." Miss MacDonough will be remembered as the charming and accomplished drummer of the Fadettes Orchestra, who used to attract more attention than the leader and the rest of the players put together. She has arranged a very neat specialty in which she shows the possibilities of drums of all kinds and sizes. This is followed with a smartly played xylophone solo, and the act closes with Miss MacDonough as a drummer girl, playing patriotic airs. The turn is novel and attractive, owing principally to the magnetic personality of the drummer herself. Aurie Dagwell was encored heartily for her medley and other selections.

PASTOR'S.—Ward and Curran, who are great favorites here, were the stars of a good comedy bill. Their skit, The Terrible Judge, scored all sorts of a hit and they won laughs by the dozen. Maddox and Melvin were seen in At the Station, which has been rewritten and thoroughly revised so that it is now quite amusing. Mr. Maddox's quaint personality is shown to advantage and Miss Melvin also has a chance to show her cleverness. One of the big hits of the week was made by Kelly and Kent, who were recalled again and again. The Magnani Family, the Chadwick Trio, including Ida May, champion female buck dancer, and Williams and Melburn also shared in the approval that was liberally bestowed. Other acts were by Bertina and Brockway, Johnson and Wells, clever colored entertainers; Mr. and Mrs. Stuart Darrow, Whalen and West, the Wilsons, Burke and Rogers, and Perry and Lang. Business was excellent throughout the week.

COLONIAL.—Rigo, the Gypsy violinist, and his Hungarian Orchestra headed the bill, but caused no undue excitement. Emma Carus, with her fine repertoire of popular songs; S. Miller Kent in Just Dorothy; Charles Leonard Fletcher, with impersonations of well-known actors and the monologue, At the Telephone; Cliffe Berzac's very funny circus; Walter C. Kelly, with inimitable dialect storiettes; Frank and Jen Latona, comedy musicians of great cleverness; the Millman Trio, wire artists, and Brandow and Wiley, clever colored performers, made up a bill of general excellence.

HAMMERSTEIN'S VICTORIA.—Arthur Dunn and Marie Glazier were the headliners last week and scored a hit in their smart little skit. The excellent bill also embraced the Eight Vassar Girls, Stuart, the Male Patti; Melville and Stetson, Three Crane Brothers, Ed F. Reynard, Five Juggling Mowatts, Marie Garson, and the Dancing Mitchells.

HIPPODROME.—A Society Circus seems to be a permanent attraction. The olio last week embraced the Four Rianos, the Grandischmidts, the Flying Dunbars, Marceline, Frank S. Oakley, the Five Lecussons, Ralph Johnstone, the Bonhair-Gregory Troupe, the Four Webbs, Mlle. Leris, and Powers' elephants.

ALHAMBRA.—Henri De Vries in A Case of Arson drew immense audiences throughout the week and gave the patrons a rare treat. Hits were also made by Bellman and Moore, Edwin Latell, Cabaret's dogs, the Picchiani Family, Clarice Vance, Herbert Brooks, and the Wests.

The Burlesque Houses.

DEWEY.—The Dainty Duchess was the attraction and large houses applauded the acts offered by the Five Musketeers, James K. Lighter, Smith and Arado, Anderson and Leonard, the Four Carrolls, and Clara Weiland. Two good burlesques opened and closed the entertainment. This week, Runaway Girls.

GOTHAM.—The Rents-Santley Burlesquers proved a good drawing card at this house last week and the patrons were pleased with the entertainment offered. This week, Blue Ribbon Girls.

CIRCLE.—Rose Sydell's London Belles presented Dazzling Nancy to satisfactory business. This week, Bon-Ton Burlesquers.

LONDON.—Williams' Ideals, with an olio embracing Katherine Klare, Gruet and Gruet and others, scored heavily. This week, Parisian Belles.

MINER'S BOWERY.—The Utopians, including Madden and Jess and Miller's elephants, gave an unusually good entertainment. This week, Sam Devere's company.

MINER'S EIGHTH AVENUE.—May Howard and her company won approval last week. This week, Star Show Girls.

THE CIRCUS IS COMING.

The Barnum-Bailey Circus will open its season March 22 at Madison Square Garden. In addition to the usual features, which will be on a more elaborate scale than ever, there will be a big spectacle, called Peace, America's Immortal Triumph, which will symbolize the signing of the treaty between Russia and Japan. Over 400 people will be employed in the production, as well as a number of animals. The new sensational feature will be on the "Dip of Death" order and is called "The Limit."

HOPE BOOTH'S REAPPEARANCE.

Hope Booth after many weeks of preparation made her reappearance on the stage last week at Keeney's Theatre, Brooklyn, in a new sketch called Her Only Way, written for her by Will M. Cressy and staged under the personal direction of the author. The scene is laid in the office of a morning newspaper and the time is midnight. The two members of the staff present are working hard and the entrance of a young naval officer is taken very little notice of. He makes frantic inquiries concerning the whereabouts of Kate Kingdon, the society reporter, but gets little information. He fumes, but is relieved by the appearance of Kate herself, fresh from the Horse Show and resplendent in evening dress. It appears that the youth is in love with the newspaper woman, but as she has a long article to write she gives him almost as scant attention as her fellow-workers. After a lot of cross-fire conversation she learns that the managing editor wishes her to go to Panama at once. It also happens that the only boat sailing the next day is the vessel to which the officer is attached. Consequently the reporter's "only way" of getting to Panama is to marry the officer, and after beating about the bush very coquettishly she finally consents. Miss Booth was handsomely gowned and played with her accustomed skill. She was especially good in a bit in which she is talking over the telephone and is constantly interrupted by her lover. Miss Booth was well supported by Frederick Somer as the officer-lover, George Smith as a reporter and Bessie Stephenson as the office boy.

FYNES HEADS BIG COMPANY.

J. Austin Fynes, who has been keeping very quiet since he tendered his resignation as general manager of F. F. Proctor's enterprises a few months ago, created a stir on Sunday last by announcing his plans. Mr. Fynes has organized and incorporated the International Amusement and Realty Company and the Nicolet Amusement Company, of both of which he is president and general manager. The first-named company began operations by buying from Colonel John W. Holmes for $250,000 the Bijou Theatre in Jersey City, which is the first of a chain of vaudeville theatres to be established in the principal cities of the United States. The company has also purchased for $350,000 the northeast corner of 125th Street and Fifth Avenue, upon which a vaudeville theatre, to be called the Temple, will be erected. Newark, N. J., will be the next city to be added to the circuit, and Brooklyn and several towns in New England will be included later on. The company will begin active work in Jersey City April 23, when the Bijou will pass from Colonel Holmes' control, and vaudeville will be the attraction until the warm weather, when a stock company will be installed which will remain until Labor Day, when vaudeville will be resumed. The bookings for all of the houses controlled by the new company will be done through its own offices. The Nicolet Amusement Company has been organized to establish a chain of moving picture shows in stores and halls throughout the country. The first of these was opened last week in 125th Street near Fifth Avenue. Others will be opened in Albany, Troy, Brooklyn, Jersey City, and Newark in the near future.

KEITH IN MANCHESTER.

The Opera House at Manchester, N. H., was leased last week by the directors of the company owning it to James E. Moore, of Portland, Me., representing B. F. Keith. A meeting of the directors was held, with Judge John P. Bartlett in the chair, and the matter of leasing the house was thoroughly discussed. The lease held by the present managers, Cahn and Grant, expires July 1, and the Keith regime will start Sept. 1. It appears that the plays offered at the Opera House for the past two years have been most unsatisfactory, and the directors welcomed Mr. Keith's offer to put in refined vaudeville bills with delight. The house was built in 1881 and is a substantial structure. It will undergo extensive alterations during the Summer and will have the genuine air of Keith cleanliness when it is reopened.

ROYALTY LIKES AMERICAN ACT.

At the Wintergarden, Berlin, on Feb. 18, there was a special matinee arranged for the entertainment of the Crown Prince of Germany and a number of other distinguished personages. "Motogiri" was one of the big features of the programme, and the Prince became so interested in her performance that he sent a messenger with a request that she be brought to the royal box on the terrace, or balcony. Frederic Melville, the manager of the act, carried his "doll" in his arms and, although she was very closely inspected by the royal party, she never moved an eyelash. It is very rarely that people holding the high rank of the Crown Prince of Germany manifest so much interest in mere vaudeville performers, and the reputation of "Motogiri" has increased one hundred per cent. since the event, which was town talk in Berlin for several days.

BIG CONEY ISLAND PARK PLANNED.

The Brighton Beach Improvement Company last week sold to the Brighton Beach Development Company the land (or rather sand) occupied last Summer by the Boer War. William A. Brady is President of the new company, and he has already begun preparations for the season, which will open May 26. The principal attractions will be Ferrari's Street Carnival and Animal Kingdom, which employs nearly 500 people, and Pawnee Bill's Wild West and Far East entertainment. The board walk between Brighton and Manhattan will be occupied by booths, and the whole east end section of Coney Island will take on a very busy appearance. It is hoped that the venture will prove more profitable than the Boer War, which began with a great flourish and wound up as a fizzle.

ANOTHER WAR ON SPECULATORS.

Frederick Thompson, of Thompson and Dundy, last week began a war on the speculators. He stationed himself on the steps of the Hippodrome with a megaphone and announced that seats were to be had at the box-office at regular prices, and if the $1 seats were exhausted that the $1.50 seats would be reduced for the occasion. A number of the employes of the Hippodrome walked up and down in front of the theatre, crying out warnings to the patrons as they arrived. The speculators, of whom there were at least two dozen, were in a fighting mood and things were lively for a time. Thompson announces that he has taken a firm stand against the speculators and says he intends to drive them away from the Hippodrome at any cost.

SEASON BOOKED IN TWENTY MINUTES.

One day last week Harry Corson Clarke dropped into the offices of William Morris, the vaudeville agent, and after a five-minute chat with Mr. Morris a route was submitted to the comedian covering a period of thirty-six weeks in the East next season, beginning Aug. 20 at Newport, R. I. Mr. Clarke glanced over the paper, expressed his emphatic approval and fifteen minutes later the entire transaction, involving many thousands of dollars, was closed. Within a space of twenty minutes Mr. Clarke was made supremely happy, because a great deal of the time is in and around New York, the city he loves so dearly, and during the entire nine months he will never be more than six hours' journey by rail from Broadway.

HOMANS TAKES THE HERALD SQUARE.

George Homans, representing a company of Southern vaudeville managers, last week secured a lease of the Herald Square Theatre and beginning about May 1 will present high-class vaudeville at that house. The lease is for two years, with the privilege of a renewal for another year, at a rent said to be in the neighborhood of $60,000. Several managers were anxious to get the theatre and it was secured by Mr. Homans only because the people he represents were willing to pay a higher price than any one else. The theatre will probably have to be refurnished, as the present lessee owns the chairs and other movable furnishings. Several improvements will be made before Mr. Homans opens the house, but he will have as little delay as possible in getting the new order of things started. His present intention is to present very strong programmes, including as many novelties as can be secured. He controls a number of high-class acts for which he is the exclusive agent and several of them will probably be in the opening bill, which he promises will be something out of the ordinary.

VAUDEVILLE JOTTINGS.

The Great Le Pages are continuing to score a big hit on the Orpheum Circuit in their new act, in a College Boy's Den, in which Mr. Le Page does some of the most wonderful jumping ever seen on the stage.

Josef Yarrick has scored a notable success with his new act, upon which he has been working for several months. He opened at Carbondale, Pa., and within a few days had the act running with perfect smoothness. He has introduced a number of novelties and retains the Magic Kettle as a portion of the act. He has improved the kettle so that now he can pour from its spout twelve different kinds of drinks. From reports received Mr. Yarrick has a specialty that will compare with any sleight of hand or magic act now before the public. His press notices have been flattering in the extreme.

Homer B. Mason has received an offer to play Hooked by Crook in Germany at a salary of $500 a week, and the manager who made the offer was willing that the sketch should be played in English, as he believed that the pantomime and Mr. Mason's imitations at the piano would carry the act along to success. Before returning to America Mason will play a long engagement in Australia.

Scherer and Kelly, of Johnstown, Pa., have secured a long lease on a piece of property on Main street upon which they will erect a new theatre to be devoted to vaudeville at popular prices. The plans will be drawn by Alfred Westover, who designed Keith's new theatre in Philadelphia.

Clayton White has purchased a one-act farce called The Lady and the Letter, written by Glen MacDonough and produced at a recent Lambs' Gambol. He will probably do it in vaudeville.

The Lyric Theatre in St. Joseph, Mo., has changed hands. H. Walter Van Dyke, who held the lease and has been running a stock co. for some time past, has sold out for $12,000 to the Orpheum co. of Sioux City, Iowa, who intend on and after March 11 to conduct the house as a vaudeville theatre in connection with a circuit that embraces Sioux City, Fort Dodge, Council Bluffs, Lincoln and Omaha. The prices will be 10 and 15 cents. Frank De Atley will be the local manager. Mr. Van Dyke's lease runs until October, 1909.

Contracts were signed last week whereby George Primrose's Minstrels will be the opening attraction at the Manhattan Beach Theatre. The engagement will commence Saturday, June 30, and continue for two weeks.

The Ashley-Ethel Miller-Browning co. cancelled the latter part of last week at the Grand in Pittsburgh, owing to an amicable disagreement with the management as to their proper position on the bill. The act scored its usual success and the press comments were decidedly flattering. They are appearing at Tony Pastor's this week.

Thomas J. Ryan had a narrow escape from being strangled on Wednesday afternoon last, at the finish of Mag Haggerty's Father, which he was playing at the Park Theatre, Worcester. At the climax of the sketch Ryan is hoisted through a window with a rope, and on this occasion the harness slipped and the rope became tangled around the neck of the comedian. He was rescued in the nick of time by a stage hand, who noticed that something was wrong.

Tim Cronin will hereafter be known as Timothy J. Cronin. The more dignified title was adopted because Mr. Cronin is putting on a more important act than any he has been seen in heretofore. It is called Sheridan's Ride to Winchester and was written by James Connor Roach.

Rice and Elmer and Charles F. Coolmer reported to the Buffalo police last week that their trunks had been rifled of valuables. It was not ascertained whether the trunks were opened in transit or after they had arrived at the theatre where the performers were playing.

Mr. and Mrs. Alfred Kelcy have just finished a successful tour of the Orpheum circuit and on March 26 begin a six weeks' engagement over the Interstate circuit.

M. B. Leavitt is organizing a minstrel co. to take over to England in June. He has engaged Carroll Johnson and George Wilson as end men and is negotiating with several other well-known burnt cork artists. It is said that Leavitt is making very elaborate preparations for a minstrel entertainment that will eclipse anything of the kind ever seen in Europe.

Jessica Cree, Ida Reider and Blanche Johnson were the entertainers between the acts last week at the Fifth Avenue Theatre.

Josephine Newman and Lillian Knowles presented a new sketch last week at Keeney's Theatre, Brooklyn. Miss Newman made several changes and did some creditable work, and Miss Knowles contributed two songs. The skit is fairly pleasing.

Klein, Ott Brothers and Nicholson have been added as an extra attraction with the Fenberg Stock co. (Eastern) for a few weeks. This co. carries a strong line of vaudeville acts, including Marie McNeil, Gladys Gillian, Madeline Buckley and Billy Walsh.

John H. Springer, manager of the Grand Opera House, and the managers of Proctor's Fifth Avenue and Twenty-third Street Theatres were again summoned last week to answer the charge of violating the law regarding Sunday performances.

A lion and a sheep, both in the same cage, arrived last week to join the Barnum-Bailey Circus. The sheep has been the companion of the lion ever since he was a lamb and they have never had a quarrel.

William J. Romain joined Miss Elita Proctor Otis on short notice last week to play the young detective in Miss Otis' playlet, Kid Gloved Nan.

Kosta, the European contortionist, was one of the attractions at Keeney's Theatre, Brooklyn, last week. Besides being an able contortionist he possesses the unique gift of being able to twist his head around until it faces directly backward. His act is a most remarkable one.

Miss Norton and Paul Nicholson will produce a new sketch written by Miss Norton, called Ella's Allright, at Pastor's Theatre, March 19. The authoress-actress has spent much time and thought upon her work and it is said that she has evolved an entirely original vehicle.

James R. Adams, the clever clown and pantomimist, is now one of the busiest members of the cast of A Society Circus at the Hippodrome. Since the departure of John Bennett for Chicago Mr. Adams has assumed the part of the tallest of the three waiters in the court scene, wearing stilts that would frighten any but the most intrepid acrobat. He is also appearing as the big ape in the jungle scene and is still playing the old gypsy hag, his original creation, in the camp scene. The transformation from the little old woman in the first act to the tall waiter in the second and then to the ape in the third means a lot of hustling and proves that Mr. Adams is an unusually useful performer.

Contracts have been signed for the erection of a new vaudeville theatre in Allentown, Pa., to cost $100,000. This house will be connected with the Keith circuit and will be opened next season.

Myrtle May is playing Maude Edna Hall's part in The Awakening during Miss Hall's illness.

Newell and Niblo stopped over in Rochester on their way from Chicago to New York Sunday, March 4, and appeared at the concert at Cook's Opera House. Upon their arrival in New York Monday morning they were sent up to Poli's, New Haven, to substitute for Smith and Fuller, who were compelled to cancel on account of illness.

Audrey Kingsbury's new act, The Garden of Melody, will open at Keeney's Theatre, Brooklyn, March 19. Special music has been composed by Theodore Bendix, and Al. M. Holbrook, of Joe Weber's Music Hall, will stage the act.

The Reid Sisters are in their twentieth week and meeting with great success as a feature in Ned Nye's vaudeville act.

Adelyn, the wooden shoe dancer, who sprained her right ankle in Lansing, Mich., three weeks ago, tried to do her dancing act at the Bijou, at Alpena, Mich., Feb. 26, and fractured a small bone in the right ankle. She will be laid up for four or five weeks.

Jeanette Marlboro, of Woodford and Marlboro, has been ill for the last three weeks.

Beja, the contortionist (Mrs. E. M. Pussy), is able to be out after a month's illness at Alpena, Mich.

Manager W. B. Watson has signed contracts for next season for the Washington Society Girls with the following artists: The Four Lukens, Crimmins and Gore, Carmencita, and the Kober Sisters. There will be thirty-five people in the organization, which will tour the Empire circuit exclusively.

Francis Owen, Minnie Hoffman and co., opened on the Poli circuit recently with great success in Mr. Owen's unique playlet, The Benediction. The co. is in Waterbury, Conn., this week.

There is no doubt that the management of the Keith circuit is in earnest about the enlarging of the chain of theatres under the Keith banner. Last week the Valentine Theatre in Toledo was added to the list, and Mr. Keith's agents are visiting other cities

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Keeney's, Brooklyn.	S. Z. Poli's, Wilkes-Barre.	Weber and Rush, Schenectady.
Trent Theatre, Trenton.	Sheedy's, Fall River.	Weber and Rush, Binghamton.
Morrison's, Rockaway.	Sheedy's, Newport.	Weber and Rush, Wheeling, W. Va
Henderson's, Coney Island.	Hathaway's, New Bedford.	I. C. Mishler, 11th Ave. O. H., Altoona, Pa.
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with a view to securing a number of other houses. The Empire Theatre, Columbus, O., may be one of the new Keith houses.

Wilfred Clarke, assisted by Theo. Carew and co., is one of the big features at Proctor's Twenty-third Street Theatre this week, playing What Will Happen Next?

The case against the Bronson Brothers, of Terre Haute, Ind., for an alleged violation of the Sunday law by keeping their theatre open on the Sabbath was dismissed, and as a result all of the vaudeville houses, which have been closed for the past few Sundays, will be open hereafter.

Max S. Witt has composed the music for a new vaudeville act, written by Charles Horwitz, called Six Sophomores and a Fresh Man, which is now in active rehearsal, under the direction of Jack Mason, for immediate presentation in vaudeville. This is Mr. Witt's first attempt in the line of vaudeville, though he is well known as the composer of the music of A Son of Rest and the Duke of Duluth and has also written the melodies of many ballads that have won international popularity. In the new act Eddie Humes will play the light comedy part, assisted by six clever girls, all of whom can act, sing and dance. Bookings for the act have already been made.

Mabel Fenton (Mrs. Charles J. Ross) will probably retire from the stage at the end of the present season.

Henry Emerson, of Emerson and Omega, whose arrest is mentioned in the vaudeville correspondence from Albany in this week's MIRROR, was discharged in the Albany police court on Friday morning. He was charged with assaulting a man, whom he alleged had made insulting remarks during the progress of his act at Proctor's Theatre.

Hurtig and Seamon have brought suit against Edgar Merian for $1,000 damages for alleged breach of contract. The managers claim that Merian was under contract with them to exhibit his dogs at their Harlem Music Hall week of September 11, 1905, and that he failed to fill the engagement, playing at another theatre instead.

Benjamin Hurtig last week leased for sixty-three years a piece of property on 125th street, and this gave rise to rumors of a new theatre. It is said, however, that Mr. Hurtig intends to erect a large mercantile building on the property.

Booker and Corbley replaced the headliner at the Amphion Theatre, Brooklyn, week of March 5 and scored heavily.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates two in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Gilday—Pastor's, N. Y., 12-17.
Adair, Art—Majestic, Chgo., 12-17.
Adair and Dahn—Columbia, Cincinnati, 12-17.
Adams and Mack—Keith's, N. Y., 12-17.
Adler, Flo—Orph., Kansas City, Mo., 12-17.
Aherns, The, and Schultze—Temple, Detroit, 12-17.
Alabama Four—Howard, Boston, 12-17.
Aldo and Amour—Keeney's, Bklyn., 12-17.
Allen, Jeanette—Amphion, Bklyn., 12-17.
Allen, Leon and Bertie—Bijou, Superior, Wis., 12-17.
Allisons, Eight—Orph., Kansas City, Mo., 12-17.
Allison, Mr. and Mrs.—Alhambra, N. Y., 12-17, Doric, Yonkers, 19-24.
Allmon, Joe—Unique, Brandon, Ont., 12-17, Bijou, Superior, 19-24.
Alma, Mlle.—Grand, Milwaukee, Wis., 12-17.
Almond, Tom—Family, Carbondale, Pa., 12-17.
Amann and Hartley—Moss and Stoll Tour, England.
Americus Comedy Four—Keith's, N. Y., 12-17.
Antrim and Peters—North Adams, Mass., 12-17.
Alpine Family—Kernan's, Balto., 12-17.
Ardelle and Leslie—A. and S., Boston, 12-17.
Arlington and Helston—Majestic, Ft. Worth, 12-17.
Arlington Four—Keith's, Phila., 12-17.
Armstrong and Holly—Orph., Kansas City, Mo., 12-17.
Arnesson, Alfred—Shea's, Buffalo, 12-17.
Arnold, Jay L.—Amphion, Bklyn., 12-17.
ASHTON, MARGARET—Metropolitan, Chelsea, London, Eng., Feb. 19-10, Brighton 12-17.
Asra—Grand, Pittsburg, 12-17.
Astaires—Family, Lancaster, Pa., 12-17.
Alexander, Geo. R.—Howard, Boston, 12-17.
Avollos, Musical—Amphion, Bklyn., 12-17.
Atkinson, Harry—Shea's, Buffalo, 12-17.
Auer and De Onzo—Orph., Yakima, Wash., 12-17.
Avery and Hart—H. and B., Bklyn., 12-17.
Avery and Pearl—Bijou, Dubuque, Ia., 12-17.
Baker, Harry—La Salle, Keokuk, Ia., 12-17.
Bansal Kita—Temple, Detroit, 12-17.
Bauder-Le Velle Trio—G. O. H., Indianapolis, 12-17.
Bailey and Austin—Olympic, Chgo., 12-17.
Baker and Lynn—Empire, Leeds, 12-17, Empire, New Castle, 19-24, Empire, South Shields, 26-31.
Barbers, Musical—Keith's, Prov., 12-17.
Barnes, Paul—Chase's, Wash., D. C., 12-17.
Bards, Four—Proctor's 58th St., 12-17.
Baron's Dogs—Maj., Chgo., 12-17.
Barnes, Stewart—Proctor's 23d St., 12-17.
Barr and Evans—Orph., Kansas City, Mo., 12-17.
Barrows and Lancaster—Shea's, Toronto, 12-17.
Barry, Katie—Temple, Detroit, 12-17, Shea's, Toronto, 19-24.
Barry, Mr. and Mrs. Jimmy—Maryland, Balto., 12-17, Chase's, Wash., D. C., 19-24.
Basque Quartette—Maryland, Balto., 12-17.
Belfort, May—Victoria, N. Y., 12-17.
Bell Boys—Savoy, Fall River, Mass., 12-17.
Be-Anos—Keeney's, Bklyn., 12-17.
Beckwith, Linden—Keith's, Phila., 12-17, Keith's, Prov., 19-24.
Belliclaire Brothers—Maj., Fort Worth, 12-17.
BERGERE, VALERIE—Orph., Kansas City, Mo., 18-24.
Bernard, Floyd—Industrial—Moline, Ill., 12-17.
Bernice—International, Chgo., 12-17.
Bernsteins, The—Bijou, Alpena, Mich., 12-17.
Bernac's Circus—Orph., Bklyn., 12-17.
Beyer, Ben—Atlantic Garden, N. Y., 12-17.
Bingham—Crystal, Milwaukee, 12-17.
Birch, John—Keith's, Cleveland, 12-17, Keith's, Pittsburgh, 19-24.
Bixley, Edgar—Columbia, St. Louis, 12-17.
Black and Jones—Palace, Lynn, Mass., 12-17.
Blondell, Edw.—International, Chgo., 12-17.
Bobe, Celina—Proctor's, Albany, N. Y., 12-17.
Boley, May—Imperial, Bklyn., 12-17.
Bowen and Neville—Temple, Buffalo, 12-17.
Boyd and Coleman—Orph., Springfield, O., 12-17.
Boyd, Archie—Fall River, Mass., 12-17, Lynn 19-24.
Bradfords, The—Woonsocket, Woonsocket, R. I., 12-24.
Brandow and Wiley—Keith's, Prov., 19-24.
Brehany, Louise—Imperial, Bklyn., 12-17.
Bremans, Musical—Pastor's, N. Y., 12-17.
Brenner and Sinclair—Keeney's, Bklyn., 12-17.
Brittons, The—Apollo, Vienna, Austria, 12-31, Hamburg, Germany, April 1-30.
Broadway Quartette—'Frisco, Cal., 12-17.
Brooks Brothers—Grand, Pittsburgh, 12-17.
Brooks, Herbert—Victoria, N. Y., 12-17.
Broomstick Witches, Twelve—Keith's, Cleveland, 12-17, Grand, Pittsburgh, 19-24.
Brown, Harry—Colonial, N. Y., 12-17.
Brown, Harris and Brown—Bijou, Evansville, Ind., 12-17.
Brown, Whistling Tom—Temple, Detroit, 12-17, Cook's, Rochester, 19-24.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., Minneapolis, 11-17, Orph., New Orleans, 19-24.
Bryan, Frank D.—Chase's, Wash., 12-17.
Bryant and Saville—Main St., Peoria, Ill., 12-17, Quincy, 19-24.
BUCKNER—Albert Schumann, Frankfort, Germany, 1-31, Apollo, Vienna, Austria, April 1-30.
Burgess, F. Daly—Unique, Winnipeg, Man., 12-17, Unique, Brandon, 19-24.
Burke and Dempsey—Grand, Pittsburgh, 12-17.
Burke and La Rue—H. and B., Bklyn., 12-17.
Burkhart, G.—Walker's, Boston, 12-17.
Burnette, Tommy—Park, Erie, Pa., 12-17.
Burton and Brooks—Shea's, Buffalo, 12-17, Shea's, Toronto, 19-24.
Bush, Frank—Chase's, Wash., 12-17.
Byron and Blanch—Park, Erie, Pa., 12-17.
Cabaret's Dogs—Chase's, Wash., D. C., 12-17.
Callahan, Joseph—Park, Worcester, Mass., 12-17.
Callahan and Mack—Shea's, Buffalo, 12-17.
Camille Comedy Trio—Chase's, Wash., 12-17.
Camille, Mlle.—Family, Lafayette, Ind., 12-17.
Campbell and Brady—Bijou, Alpena, Mich., 12-17.
Campbell and Johnson—Columbia, St. Louis, 12-17.
Cardownie Sisters—Maryland, Balto., 12-17.
Carew and Hayes—Keith's, Boston, 12-17, Keith's, Providence, 19-24.
Caprice—Chutes, San Francisco, Cal., 12-17.
Carleton, Al.—Orph., Los Angeles, 12-17.
Carlin and Otto—Orph., Reading, Pa., 12-17, Orph., Utica, N. Y., 19-24.
Carlisle, Ad.—Proctor's 58th St., 12-17.
Carlisle and Baker—Majestic, Chgo., 12-17.
Carrollton and Hodges—Lyric, Wichita, Kan., 11-17, Empire, Des Moines, Ia., 19-24.
Carter and Waters—Poli's, Hartford, Conn., 12-17.
Carus, Emma—Orph., Bklyn., 12-17.
Carver and Pollard—Keith's, Worcester, 12-17, Keith's, Providence, 19-24.
Casad and De Verne—People's, Leavenworth, Kan., 12-17.
Case, Charley—Olympic, Chgo., 12-17.
Chadwick Trio—Temple, Buffalo, 12-17.
Christopher, C.—Bijou, Duluth, Minn., 12-17.
Clark and Franklin—Bijou, Wheeling, W. Va., 12-17.
Clark, Lucy—Stoll Tour, Eng., Feb. 26-March 31.
Clarke, Wilfred—Proctor's 23d St., 12-17, Proctor's 58th St., 19-24.
Clarke and Temple—Gaiety, Springfield, Ill., 12-17, Bijou, Davenport, Ia., 19-24.
Clayton, Bessie—Majestic, Chgo., 12-17.
Clifford, Billy—Arcade, Toledo, 12-17.
Clifford and Burke—Columbia, Cincinnati, 12-17, Hopkins', Louisville, 19-24.
Clifford and Orth—Haymarket, Chgo., 12-17.
COHAN, JOSEPHINE—Proctor's, Albany, 12-17, Proctor's 23d St. 19-24.
Colby Family—Orph., Denver, 12-17, Orph., San Francisco, 26-April 7.
Cole and Clemons—Peoria, Ill., 12-17.
Cole and Johnson—Alhambra, N. Y., 12-17.
Colegrove, Madame—Gotham, Bklyn., 12-17, Proctor's, Albany, 19-24.
Colonial Septette, Ye—Columbia, St. Louis, 12-17.
Columbians, Five—Keith's, Providence, 19-24.
Conchas, Paul—Shea's, Toronto, 12-17.
Cook and Stevens—Olympic, Chgo., 12-17.
COOKE AND MISS ROTHERT—Empire, Edinboro, Scotland, 12-17, Glasgow 19-24, Empire, Belfast, Ireland, 26-31.
Coote, Bert—Orph., New Orleans, La., 11-17.
Corrigan, Emmett—Haymarket, Chgo., 12-17.
Courtleigh, William—Proctor's 58th St. 12-17.
Crane Brothers—Keith's, N. Y., 12-17.
CRANE, MR. AND MRS. GARDNER—Alhambra, N. Y., 12-17, Proctor's 23d St. 19-24.
Crawford, Clifton—Maryland, Balto., 12-17, Keith's, Providence, 19-24.
CRESSY, WILL M., AND BLANCHE DAYNE—Proctor's, Albany, 12-17, Savoy, Fall River, Mass., 19-24.
Cronin, Timothy J.—H. and S., N. Y., 12-17.
Cunningham and Smith—Pastor's, N. Y., 12-17, Atlantic Garden, N. Y., 19-24.
D's and D's—G. O. H., Pottstown, Pa., 12-17, Family, Shamokin, Pa., 19-24.
Dale, Violet—Orph., Utica, N. Y., 12-17.
Daly and Devere—Novelty, Bklyn., 12-17.
Daly and Murphy—Crystal, Detroit, 12-17.
Daly and O'Brien—Lyric, Lincoln, Neb., 12-17.
Danovas, Les—Crystal, Elkhart, Ind., 12-17.
Davis, William—Orph., Omaha, Neb., 19-24.
Darrow, Mr. and Mrs. Stuart—Orph., New Orleans, 19-24.
Davenport, Lena—Bijou, Kewanee, Ill., 12-17.
Davis, Edward—Olympic, Chgo., 12-17.
Davis and Macauley—Poli's, Worcester, 12-17, Amphion, Bklyn, 19-24.
Davis and Walker—Scranton, Pa., 12-17, Binghamton, N. Y., 19-24.
Dawson and Whitfield—Unique, Minneapolis, Minn., 12-17.
DAY, EDMUND—Colonial, N. Y., 12-17, Orph., Bklyn, 19-24.
DAY, GEORGE W.—Proctor's 58th St., 12-17, Keeney's, Bklyn., 19-24.
Daytelle, Madge—Lyric, Wichita, Kan., 12-17.
De Graw Trio—Orph., Salt Lake, U., 12-17.
De Monde and Dinsmore—Lyric, Ft. Dodge, Ia., 11-17, Family, Sioux City, Ia., 18-24.
De Serris, Henriette—Maj., San Antonio, Tex., 12-17, Maj., Waco, 19-24.
De Witt, Burns and Torrance—Alhambra, N. Y., 12-17.
De Vries, Henri—Victoria, N. Y., 12-17.
Deery and Francis—Huber's, N. Y., 12-17.
Dell and Fonda—Lyric, Webb City, Mo., 12-17.
Delmore and Oneida—Grand, Pittsburgh, 12-17.
Delton Bros.—Proctor's 23d St., 12-17.
Dervin, Jas. T.—Terre Haute, Ind., 12-17.
Delmore and Lee—Imperial, Bklyn., 12-17.
Delmore, Misses—Hopkins', Louisville, 12-17, Prospect, Cleveland, 19-24.
Delmar and Dexter—Orph., Davenport, Ia., 12-17.
Devean, Hubert—Orph., Bklyn, 12-17.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Diamond and Smith—Pastor's, N. Y., 12-17.
Diereck Bros.—Orph., Denver, Col., 12-17.
Dillon Bros.—Keith's, Phila., 12-17.
Diamond and Morton—Keith's, Boston, 12-17.
Dixon and Anger—Haymarket, Chgo., 12-17.
Dixon and Fields—Maj., Ft. Worth, Tex., 12-17.
Dockray, Will—Empire, Pittsfield, Mass., 12-17.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Empire, Hoboken, 12-17, Yonkers, N. Y., 19-24.
Dolan and Lenharr—Howard, Boston, 12-17.
Doll, Alice Lydon—G. O. H., Indianapolis, 12-17, Columbia, Cincinnati, 19-24.
Dollar Troupe—Proctor's, Newark, N. J., 12-17.
Donnetto, Ina—A. and S., Boston, 12-17.
Donovan, Arnold—Amphion, Bklyn., 12-17.
Dorgeval, Therese—Shea's, Toronto, 12-17, Pittsburgh 19-24.
D'Oro, Luigi—Shea's, Toronto, 12-17.
Downey and Willard—Majestic, Chgo., 12-17.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 2.
Downs, T. Nelson—Washington, Spokane, 11-17, Orph., Seattle, 18-24.
Dresser, Louise—Grand, Pittsburgh, 12-17, Keith's, Cleveland, 19-24.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, James Newton—Majestic, Hot Springs, Ark., 12-17.
Dumonds, The—Keith's, Prov., 12-17.
Dunbar's Equine Paradox—Olympic, South Bend, Ind., 12-17.
Duryea and Mortimer—Cook's, Rochester, N. Y., 12-17.
Duse and Duse—Majestic, Chgo., 12-17.
Earl, Dorothy—Star, Hamilton, Can., 12-17.
Earl, Virginia—International, Chgo., 12-17.
Ebert, Ebert and Grau—Temple, Detroit, 12-17.
Earle and Earle—Palace, London, 5-April 7.
Eckstein, Willie—Keith's, Boston, 12-17.
Edmonds, Joe—Young's Pier, Atlantic City, N. J., 12-17.
Eldridge, Press—Keith's, Prov., 12-17, Park, Worcester, Mass., 19-24.
ELINORE SISTERS—Proctor's, Newark, N. J., 12-17, Sheedy's, Hartford, Conn., 19-24.
Elliott and Bolus—Olympic, Chgo., 12-17.

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Columbia, Cincinnati	Feb. 18	Orpheum, Omaha	April 1
Hopkins, Louisville	Feb. 25	Orpheum, Denver	April 8
Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
Haymarket, Chicago	March 12	Majestic, Chicago	April 29
Orpheum, Kansas City	March 25	Columbia, St. Louis	May 7

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"A LITTLE OF EVERYTHING"
March 12, Hurtig & Seamon's, N. Y. April 9, Keith's, N. Y.
March 19, Pastor's, N. Y. April 16, Empire, Paterson, N. J.
March 26, Empire, Pittsfield, Mass. April 23, Empire, Hoboken, N. J.
April 2, Doric, Yonkers, N. Y. April 30, Young's Pier, Atlantic City, N. J.
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Presenting MYLES McCARTHY'S Latest Sketch
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"James Newton Drew as Bill gives a distinct and original characterization of the part that would be hard to equal. His slang expressions, his inimitable dialect, his inability to overcome the old "lockstep" habit at the sound of a song and his wild attempts to use big words beyond his understanding, all help to make a character human in its blending of comedy and pathos. Majestic, Hot Springs, Ark., week March 12. Majestic, Dallas, Tex., March 19.

THE KEATONS, Joe, Myra, Buster and Jingles
"JINGLES IS A YANKEE DOODLE BOY"
Jingles Keaton is a dandy.
He's the kid that's all the candy.
That ain't no bluff.
He comes from good stuff.
He will soon be strong and able
To help his father with the table
And make them laugh like Buster did
When they played last week for Poli.
He loves to listen to the applause each night;
It's strange he never gets a fright,
He's used to it you know,
He takes after Joe.
Oh, say can you see anything about Keaton's act that's phony.
CHORUS
They're the act that's always working.
The act the public wants, you know.
A real live eccentric laughing comedy act,
An act that's bound to get the dough.
Buster is la the main Gazabo,
Myra is good and so is Joe,
But Jingles is a Yankee Doodle
He will help to boost their name and noodle.
He is Joe Keaton's youngest boy.
(INNESS & RYAN)

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The College Boy

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PRESENTING

"FRENZIED FANCIES"

An elaborately dressed and irresistibly funny act, by Chas. Horwitz. Address WM. MORRIS.

Ellis, Melville—Colonial, N. Y., 12-17.
Ellis, Nowlan Trio—Hopkins', Memphis, Tenn., 12-17.
Elmore and Cottrell—Bijou, Lansing, Mich., 12-17.
Eltinge, Julian—Shea's, Toronto, 12-17.
Emerson and Cedaire—Ottawa, Can., 12-17.
Emmett, Gracie—Gotham, Bklyn., 12-17. Novelty, Bklyn., 19-24.
Emmett, Katie—Gotham, Bklyn., 12-17.
Empire Comedy Four—Empire, Glasgow, March 12-April 14.
Empire City Quartette—Alhambra, N. Y., 12-17.
Enigmarelle—Breslau, Germany, March 1-31.
Ernie and Bonnegar—Bijou, Quincy, Ill., 12-17.
Esmeralda Sisters—Columbia, Cincinnati, 11-17.
Esmond, Mr. and Mrs. Edward—Portland, Portland, Me., 12-17, Keith's, Boston, 19-24.
Evans, Chas.—Alhambra, N. Y., 12-17.
Evans, May—Grand, Syracuse, N. Y., 12-17.
Evans Trio—Huber's, N. Y., 12-17.
Evans and Evans—Bijou, Superior, 12-17. Unique, Minneapolis, 19-24.
Everhart—Apollo, Vienna, Austria, March 1-31.
Fadettes, The—Cook's O. H., Rochester, 12-17. Keenan's, Balto., 19-24.
Fagan and Byron—H. and S., N. Y., 12-17.
Farnum, Bud—Arcade, Toledo, 12-17.
Fay, Anna Eva—Keith's, Phila., 5-17.
Fay, Cooley and Fay—Calumet, South Chgo., 12-17.
Feldman, Harry—Bangor, Me., 12-17.
Ferguson and Passmore—Crystal, Rock Island, Ill., 12-17.
Ferraros—Keith's, Providence, 19-24.
Fields and Hanson—Star, Seattle, Wash., 12-17.
Fields and Ward—Victoria, N. Y., 12-17.
First, Barney—Grand, Joliet, Ill., 12-17.
Fiske and McDonough—Doric, Yonkers, 12-17. Orph., Utica, N. Y., 19-24.
Fisher and Johnson—Garrick, Burlington, Ia., 12-17.
Flemen and Miller—Novelty, Denver, Col., 12-17.
Fletcher, Charles Leonard—Orph., Bklyn., 12-17.
Fords, The—Columbia, St. Louis, 12-17.
Fox, Madge—Howard, Boston, 12-17.
FOY AND CLARK—Haymarket, Chgo., 12-17, Columbia, St. Louis, 19-24.
Francis, Emma—Shea's, Buffalo, 12-17, Shea's, Toronto, 19-24.
Frank and Rob—G. O. H., Indianapolis, 12-17.
Fredo and Dare—Haymarket, Chgo., 12-17.
French, Henri—H. and B., Bklyn., 12-17.
Fregoli Brothers—Haymarket, Chgo., 12-17.
Frobel and Rouge—Hippodrome, London, Eng., 12-April 30.
Fuller, Ida—Casino, Monte Carlo, 12-31.
Galbreth and Farrell—Majestic, Hot Springs, Ark., 12-17.
Galetti's Monkeys—Orph., Salt Lake City, 12-24.
Gallagher and Barrett—Young's Pier, Atlantic City, N. J., 12-17.
Gardner Children, Three—London, Can., 5-17.
Gardner, Jack—Orph., Denver, Col., 12-17.
Gardner and Stoddard—Mohawk, Schenectady, N. Y., 12-17. Novelty, Bklyn., 19-24.
Gardner and Vincent—Poli's, New Haven, 12-17. Poli's, Hartford, 19-24.
Garrison, Jules and Ella—Columbia, St. Louis, 12-17. Hathaway's, Lowell, Mass., 19-24.
Gaylor and Graff—Family, Carbondale, 12-17, Family, Pottstown, Pa., 19-24.
Gaylord, Bonnie—Orph., Kansas City, 18-24.
Gerene and Theol—Hippodrome, London, Eng., Jan. 22-March 17.
Genaro and Bailey—Keith's, Boston, 12-17.
Gillmore and Carroll—People's, Leavenworth, Kan., 12-17.
GILROY, HAYNES AND MONTGOMERY—Proctor's 23d St., 12-17.
Glenroy, James R.—Howard, Boston, 12-17.
Glisseretti Troupe—Alhambra, N. Y., 12-17.
Gleeson, John and Bertha—Imperial, Bklyn, 12-17.
Glenroy and Russell—Bijou, Winnipeg, Man., 12-24.
Glose, Augusta—Proctor's, Troy, 12-17, Proctor's 125th St., 19-24.
Gloss and Son—Olympic, Chgo., 12-17.
Gloss Brothers—Columbia, St. Louis, 12-17.
Golden, George Fuller—Colonial, N. Y., 12-17.
Goldin, Horace—Keith's, Prov., R. I., 12-17.
Gorman and West—Keith's, N. Y., 12-17.
Gottlob, Mr. and Mrs.—Union, Bakersfield, Cal., 12-17.
GODFREY, HAL—Maj., Kansas City, 19-24.
Godfrey and Henderson—Poli's, New Haven, Conn., 12-17, Poli's, Bridgeport, 19-24.
Guy's Minstrels—Pastor's, N. Y., 12-17.
Grant, Sidney—Maj., Chgo., 12-17.
Green and Werner—Novelty, Bklyn, 11-17. Hathaway's, Lowell, Mass., 19-24.
Harcourt, Daisy—Trent, Trenton, N. J., 12-17.
Hall, Artie—Orph., Omaha, Neb., 12-17.
Hallen and Fuller—H. and B., Bklyn, 12-17.
Harvey and Doane—Lyric, Ft. Dodge, Ia., 12-31.
Hasbach and Harris—Huber's, N. Y., 12-24.
Harmony Four—Keith's, Prov., 12-17.
Harris and Nelson—Howard, Boston, 12-17.
Harrison Bros., Orph., Springfield, O., 12-17.
Hart and Dillon—People's, Parsons, Kan., 12-17.
Harper, Desmond and Bailey—Keeney's, Bklyn., 12-17.
Hart and De Mar—Amphion, Bklyn., 12-17.
Hatch Brothers—Lynchburg, Va., 12-17. Charleston, S. C., 19-24.
Hathaway and Walton—Pastor's, N. Y., 12-17.
Hawkins, Lew—Shea's, Toronto, 12-17.
Hawthorne and Burt—Proctor's 58th St., 12-17.
Hefron, Tom—Bijou, Alpena, Mich., 12-17.
HELENA, EDITH—Austria—indefinite.
Henry, Eugene—La Salle, Keokuk, Ia., 12-17.
Herald Square Quartette—Proctor's 58th St., 12-17.
Herbert's Dogs—Olympic, Chgo., 12-17.
Hermany—Poli's, Bridgeport, Conn., 12-17.
HERRMANN, ADELAIDE—Lawrence, Mass., 12-17, Gotham, Bklyn., 19-24.
HERRMANN, THE GREAT—Orph., Los Angeles, 4-17.
Hersog-Camaras Sisters—Keith's, N. Y., 12-17.
Hillman, George—Crystal, Rock Island, Ill., 12-17.
Hillyers, Three—Orph., Mansfield, O., 12-17.
Hoch and Elton—Olympic, Chgo., 12-17, Haymarket, 19-24.
Hodges and Launchmere—Keith's, Phila., 12-17.
Hoey and Lee—Proctor's 23d St., 12-17.
Holcombe, Curtis and Webb——Novelty, Bklyn., 12-17.
Holdsworths, The—Haymarket, Chgo., 11-17, Columbia, St. Louis, 19-24.
Holman, Harry—Bennett's, London, Can., 12-17, Temple, Buffalo, 19-24.
Horsky-Bergere—G. O. H., Indianapolis, 12-17.
Howard Bros—Orph., Kansas City, Mo., 12-17.
Howard and Francies—Atlantic Garden, N. Y., 12-17.
Howard and Howard—Amphion, Bklyn., 12-17.
Houdini—Keith's, Boston, indefinite.
Howard and North—Keith's, N. Y., 12-17.
Howard and Rutherford—Columbia, St. Louis, 12-17.
Hughes, Mr. and Mrs. Nick—Family, Lancaster, 12-17.
Hungarian, Royal, Band—Gotham, Bklyn, 12-17.
Innes and Ryan—Olympic, Chgo., 12-17. Majestic, Chgo., 19-24.
Irwin, Jack—Majestic, Chgo., 12-17.
Jackson Family—Poli's, New Haven, Conn., 12-17.
Jackson and Wall—Olympic, Chgo., 12-17.
Jacksons, Three—Pastor's, N. Y., 12-17.
Jacobs' Dogs—Victoria, N. Y., 12-17.
Jacobs and Sardel—Moline, Ill., 12-17, Empire, Des Moines, Ia., 19-24.
Jeans, Hugh—Keith's, Providence, 19-24.
Jennette, Lillian—Huber's, N. Y., 12-17.
Jennings and Jewell—Unique, Eau Claire, Wis., 12-17.
Johnson, Carroll—Proctor's, Troy, 12-17.
Johnson and Wells—Gotham, Bklyn., 12-17.
JOHNSTONS, MUSICAL—Barrasford Tour, Eng., Jan. 1—indefinite.
Jordon and Joyce—Haymarket, Chgo., 12-17.
Julian, Theo.—Hathaway's, New Bedford, Mass., 12-17.
Karabanas Japs—Eden Musee, N. Y.—indefinite.
Kartelli, Albert—Apollo, Nurnberg, Germany, March 1-15.
Kates Brothers—Grand, Syracuse, N. Y., 1-17.
Kaufmann Troupe—Shea's, Buffalo, 12-17.
Keatons, Four—Orph., Reading, Pa., 12-17.
Keeler's Japanese—H. and B., Bklyn., 12-17.
Keene, Hattie—Proctor's, Albany, 12-17.
Kelcy, Mr. and Mrs. Alfred—Majestic, Hot Springs, 26-31.
Kelly and Kelay—Palace, Schenectady, 12-17.
Kelly, Sam and Ida—Crystal, Detroit, 12-17.
Kelly, Walter C.—Orph., Bklyn., 12-17.
Kelly and Ashley—Moss Tour, Eng., Feb. 26-12.
Kelly and Reno—Empire, London, Eng., Feb. 26-March 31.
Kelly and Violette—Proctor's, Albany, N. Y., 12-17.
Kennedy and Rooney—Grand, Indianapolis, 12-17, Columbia, Cincinnati, 19-24.
Keno, Walsh and Melrose—Hopkins', Louisville, 12-17, Hopkins', Memphis, 19-24.
Kent, S. Miller—Orph., Bklyn., 12-17.
Keogh, Thomas J.—Orph., 'Frisco, Cal., 4-17, Orph., Los Angeles, 18-31.
Keough, Edwin—Amphion, Bklyn., 12-17, H. and B., Bklyn., 19-24.
Kilties, The—Colonial, N. Y., 12-17, Orph., Bklyn., 19-24.
Kimball and Donavan—Keeney's, Bklyn, 12-17.
Kingsley and Lewis—Empire, Hoboken, 12-17, Empire, Paterson, 19-24.
Kitts, Albert—Bijou, Green Bay, Wis., 12-17.
Klein and Clifton—Empire, Paterson, N. J., 12-17, Trent, Trenton, 19-24.
Kleist, Paul—Orph., Minneapolis, 19-24.
Klien and Kilen—Goshen, Ind., 12-17, Elwood, 19-24.
Knight Brothers and Sawtelle—Arcade, Toledo, 12-17.
Kohler and Marion—Temple, Buffalo, 12-17, Star, Hamilton, Can., 19-24.
Kokin, Mignonette—Orph., Salt Lake City, 12-24.
Kurtis and Bonne and Dogs—Sheedy's, Fall River, Mass., 12-17, Hathaway, New Bedford, 19-24.
La Mount and Poulette—Niagara Falls, N. Y., 12-17.
La Renos, The—Bijou, Des Moines, Ia., 12-17.
La Valle—Varieties, Carlisle, Eng., 12-17.
La Vine Trio—Sheedy's, Fall River, Mass., 12-17.
Lafayette—Hopkins', Louisville, Ky., 11-17, Hopkins', Memphis, Tenn., 19-24.
Lamont's Cockatoos—Maj., Little Rock, Ark., 12-17.
Lancaster, Tom—Webb, Peru, Ind., 12-17, Bijou, Battle Creek, Mich., 19-24.
Larsen Sisters—Keith's, Phila., 12-17.
Laton, Emma—Arcade, Toledo, 12-17.
Lawson Sisters—Haymarket, Chgo., 12-17.
Langdon, Hardie—Little Rock, Ark., 12-17.
Lawrence and Harrington—Pastor's, N. Y., 12-17.
Latell, Ed—Novelty, Bklyn., 12-17, Gotham, Bklyn., 19-24.
Latonas, The—Orph., Bklyn, 12-17.
Le Domino Rouge—International, Chgo., 12-17.
Le Brun Grand Opera Trio—Orph., New Orleans, 5-17, Columbia, Cinti., 19-24.
Le Clair, Harry—Orph., New Orleans, 5-18, Hopkins' Memphis, 19-24.
Le Pages, The—Orph., Minneapolis, Minn., 19-24.
Le Roy and Clayton—Grand, Syracuse, N. Y., 12-17
Lee, Irene—Pastor's, N. Y., 12-17.
Leightons, Three—Hathaway's, New Bedford, Mass., 12-17.
Lennon and Edwards—Colonial, Lawrence, Mass., 12-17.
Leon, May—Proctor's 58th St., 12-17.
Leonard, Grace—H. and B., Bklyn., 12-17.
Leopold, Frederick—Keith's, Phila., 12-17.
Lee, Henry—Keith's, Cleveland, 12-17, Arcade, Toledo, 19-24.
Leona and Dale—Keith's, Boston, 12-17.
Leonard, Gus—Palace, Glasgow, Scot., 19-24.
Leonard and Lester—Wilmington, Del., 12-17.
Leonhardt, Al—Grand Rapids, Mich., 12-17.
Leslie and Dailey—Proctor's, 23d St., 12-17.
Lewis and Chapin—Masonic Temple, Ft. Wayne, Ind., 12-17.
Leslie, George W.—Orph., Springfield, O., 12-17.
Lewis, Dave—Keeney's, Bklyn., 12-17.
Lewis, Georgia C.—Haymarket, Chgo., 12-17.
Libbey and Trayer—Doric, Yonkers, 12-17.
Lindsay and Chait—Poli's, New Haven, Conn., 12-17.
Littlefield, C. W.—Mohawk, Schenectady, N. Y., 12-17.
Lloyd, Herbert—Moss and Stoll Tour, Eng., Feb. 26-March 31.
Long and Cotton—Imperial, Bklyn., 12-17.
Luce and Luce—Olympic, Chgo., 12-17.
Lucier, Mr. and Mrs. Fred—Colonial, Lawrence, Mass., 12-17, Moore's, Portland, Me., 19-24.
Lucy and Lucier—Grand, Marion, Ind., 12-17.
Luigi Brothers—Keith's, Providence, 12-17.
Lukens, Four—Empire, Hoboken, 12-17, Keith's, Providence, 19-24.
Lutz Brothers—International, Chgo., 12-17.
Lynne, Frank—Proctor's 23d St. 12-17.
Lyster and Cooke—Bijou, Appleton, Wis., 12-17.
McCree, Junie—Proctor's 58th St. 12-17.
McCune and Grant—Janesville, Wis., 12-17.
McGee and Collins—Racine, Wis., 12-17.
McGrath Brothers—Alhambra, N. Y., 12-17.
McInerney, James A.—Family, Carbondale, Pa., 12-17.
McKeever, Lizzie—Columbia, St. Louis, 12-17.
McKinley, Mabel—Chase's, Wash., D. C., 19-24.
M'MAHON AND CHAPPELLE—Keith's, N. Y., 12-17.
McMahon's Minstrel Maids—Keith's, N. Y., 12-17.
McNamee—Orph., Mt. Vernon, N. Y., 12-17.
Macarte Sisters—G. O. H., Pittsburgh, 12-17, Proctor's 23d St. 19-24.
Macart's Dogs and Monkeys—Reading, Pa., 12-17, Colonial, N. Y., 19-24.
Macdonald, James—Columbia, Cincinnati, 12-17, Hopkins', Louisville, 19-24.
Mack and Dugal—Bijou, Galesburg, Ill., 12-17.
Mack, Eddie—Victoria, N. Y., 12-17.
Macy and Hall—Keith's, Cleveland, 12-17, Chase's, Wash., D. C., 19-24.
Madcaps, The—Arcade, Toledo, 12-17, Syracuse, N. Y., 19-24.
Magee, Clem C.—Empire, Freeport, Ill., 12-17.
Magnanis, The—Keith's, Providence, 12-17.
Majestic Trio—Poli's, Waterbury, Conn., 12-17.
Mallory Brothers, Brooks and Halliday—H. and S., N. Y., 12-17.
Mantell's Marionettes—Bijou, Lansing, Mich., 12-17.
Marcel's Bas Reliefs—Keith's, Providence, 12-17.
Marco Twins—G. O. H., Indianapolis, 12-17.
Mareena, Nevarro and Mareena—Colonial, Lawrence, Mass., 12-17.
Marguerite and Hanley—Gotham, Bklyn., 12-17.
Marian's Dogs—Columbia, St. Louis, 12-17.
Mario and Aldo—Schuman's, Frankfort, Germany, 1-31.
Marr and Evans—Taunton, Taunton, Mass., 12-17.
Marshall and Brown—A. and S., Boston, 12-17.
Marshaw, Mona—Oklahoma City, 11-17, Shawnee, Okla., 19-24.
Martinnette and Sylvester—Ideal, Oshkosh, Wis., 12-17.
Martin, Dave and Percie—Ideal, Oshkosh, Wis., 12-17.
Martine Bros.—Barrasford Tour, Eng., Feb. 26-March 31.
Mason's Society Belles—Empire, Hoboken, 12-17.
Massey and Kramer—Grand, Pottstown, Pa., 12-17.
Mathieus, Juggling—Keith's, Boston, 12-17.
Matsumoto's Japanese—Keeney's, Bklyn., 12-17.
Matthews and Ashley—Imperial, Bklyn., 12-17.
Matthews and Harris—Gotham, Bklyn., 12-17.
Magus and Masett—Novelty, Bklyn., 12-17.
M'Cord, Lewis—Majestic, Chgo., 12-17.
Meers, Three—Cleveland, 12-17, Grand, Pittsburgh, 19-24.
Melrose Sisters—Hopkins', Louisville, 12-17.
Melville and Conway—Majestic, Houston, Tex., 12-17.
Melville and Stetson—Alhambra, N. Y., 12-17.
Menoughs, The—Winchester, Va., 12-17, Mt. Carmel, Pa., 19-24.
Mercier, Edevina—Atlantic Garden, N. Y., 12-17.
MEREDITH SISTERS—Apollo, Dusseldorf, Germany, 1-15, Mallini, Hanover, 16-30.
Merritt, Raymond—American, Utica, N. Y., 12-17.
Metropolitan Comedy Four—N. Y., 19-24.
Meyer, Ben—Albany, N. Y., 12-17.
Millard, Laura—Keith's, Cleveland, 12-17.
Millership Sisters—Howard, Boston, 12-31.
Millio Bros.—Bijou, Appleton, Wis., 12-17.
Milons, Four—Auditorium, Chgo., 12-17.
Milani Trio—Colonial, N. Y., 12-17.
Miller and Browning—Pastor's, N. Y., 12-17.
Milliman Trio—Orph., Bklyn., 12-17, Alhambra, N. Y., 19-24.
Mills and Morris—Haymarket, Chgo., 12-17.
Mitchell and Cain—Orph., Kansas City, Mo., 12-17.
Minkel, Cora—International, Chgo., 12-17.
Mitchell and Browning, Crystal, Anderson, Ind., 12-17.
Mitchells, Three—Grand, Pittsburgh, 12-17.
Mollenhager, Edwin—Grand, Pittsburgh, 12-17.
Monroe, Mack and Lawrence—Hathaway's, New Bedford, Mass., 12-17.
Monroe, George W.—Cook's, Rochester, 12-17, Temple Detroit, 19-24.
Montague's Circus—Mexico, Mex., 12-17.
Mooney and Holbein—Palace, Johannesburg, South Africa, March 12-April 30.
Moore, Tom—Howard, Boston, 12-17.
Morris, Joe—Gotham, Bklyn., 12-17.
Morris, Leon—Grand, Pittsburgh, 12-17.
Morris and Morris—Thalia, Seattle, Wash.—indefinite
Morris, Nina—Keith's, Prov., 12-17.
Morton, James J.—Keith's, Boston, 12-17.
Mosher, Houghton and Mosher—Maryland, Balto., 12-17.
MOTOGIRL, LA — Orph., Frankfort, Germany, March 1-31.
Mowatts, The—Maj., Chgo., 12-17, Grand, Indianapolis, 19-24.
Mozarts, The—Empire, Boise, Ida., 12-17.
Mullen and Corelli—Keith's, Phila., 12-17.
Murphy and Magee—Denver, Col., 12-17.
Murphy and Willard—Orph., Denver, 19-24.
Murphy, Mr. and Mrs. Mark—Grand, Pittsburgh, 12-17.
MURPHY, W. H., AND BLANCHE NICHOLS—Proctor's 58th St., 12-17.
Nassen, Hunter and Nassen—Keith's, Phila., 12-17.
Navajo Girls—Grand, Syracuse, N. Y., 12-17.
Nayoon, Rosa—Nouveau Cirque, Hekingfores, Finland, 1-31.
Newell and Niblo—Imperial, Bklyn., 19-24.
Niblo, Eileen—Keith's, Prov., 12-17.
NIBLO, FRED—Proctor's, Albany, N. Y., 12-17, Proctor's 23d St., 19-24.
Nichols Sisters—Arcade, Toledo, 12-17.
Nobles, Milton and Dolly—Keeney's, Bklyn., 12-17.
North, Bobby—Grand, Syracuse, N. Y., 12-17.
NORTON, MISS, AND PAUL NICHOLSON—Maryland, Balto., 12-17, Pastor's, N. Y., 19-24.
Norworth, Jack—Grand, Pittsburgh, 12-17, Keith's, Cleveland, 19-24.
Nye, Ned—Orph., Reading, Pa., 12-17.
O'Day, Ida—Grand, Pittsburgh, 12-17.
Ogden, Helen—Bennett's, London, Can., 12-17.
Okaha Family—Hopkins', Louisville, 12-17.
Otaro Family—Majestic, San Antonio, Tex., 12-17.
Owen, Hoffman—Poli's, Waterbury, Conn., 12-17.
Ozava, The—Howard, Boston, 12-17.
Palmer and Robinson—Topeka, Kan., 12-17.
Pattersons, Bounding—Apollo, Nurnberg, Ger., 19-31, Corse, Zurich, Switz., April 1-15.
Paulinetti and Piquo—Olympia, Rome, Italy, 5-17, Salone Margherita, Naples, 19-31.
Pekin Zouaves—Majestic, Chgo., 18-24.
Pelot, Fred and Annie—Orph., Omaha, Neb., 12-17, Orph., Kansas City, 19-24.
Perry, Frank L.—Crawford, Topeka, Kan., 11-17.
Petching Brothers—Grand, Syracuse, N. Y., 12-17.
Peters, The—Grand, Syracuse, N. Y., 12-17.
Piccolo Midgets—Orph., San Francisco, Cal., 12-17.
Picchaini Sisters, Seven—Proctor's 23d St. 12-17.
Pierce and Maizee—Empire, Johannesburg, South Africa, March 12-April 16.
Pierce and Opp—Gotham, Bklyn., 12-17.
Plunkett and Powell—A. and S., Boston, 12-17.
Post and Russell—Keith's, Phila., 12-17.
Potter and Harris—Bijou, Jackson, Mich., 12-17.
Poulter, Edw.—G. O. H., Galesburg, Ill., 12-17.
Powell—Maj., Chgo., 12-17.
Powers and Freed—Novelty, Denver, Col., 12-17.
Pucks, Two—Pastor's, N. Y., 12-17.
Powers, Mr. and Mrs. John T.—Maj., San Antonio, Tex., 12-17.
Powers and Theobald—Grand, Hamilton, O., 12-17.
Probst—Haymarket, Chgo., 12-17.
Provenceas, Six—Keith's, Boston, 12-17.
Quinlan and Mack—Keith's, Boston, 12-17.
Rado and Bertman—Park, Erie, Pa., 12-17.
Rae and Broache—Orph., Kansas City, Mo., 12-17.
Randall, Dorothy—Howard, Boston, 12-17.
Ransetta and Lyman—Boston, Lowell, Mass., 12-17.
Quigley Brothers—Temple, Detroit, Mich., 12-17.
Rackett and Hazard—Grand, Bolton, Eng., 5-17, Emp., York, 19-24.
Radford and Valentine—Alhambra, Paris, France, 1-31, Barrasford Tour, April 1-31.
Ravenscroft, Charlotte—Arcade, Toledo, 12-17.
Raffles, Mysterious Mr.—Family, Carbondale, Pa., 12-17.
Rays, Two—American, Utica, N. Y., 12-17.
Rasmis, The—Chase's, Wash., D. C., 12-17.
Rastus and Banks—Hipp., Brighton, Eng., 12-17, Regent, Salford, 19-24, Stockton, 26-31.
Ray, Fred—Doric, Yonkers, N. Y., 12-17.
Rayno's Bull Dogs—Scranton, Pa., 12-17, Binghamton, N. Y., 19-24.
Reded and Hadler—Novelty, Omaha, Neb., 12-17.
Reeves and Quinn—Pastor's, N. Y., 12-17.
Remington, Mayme—Colonial, N. Y., 12-17.
Renos, The—O. H., Fitchburg, Mass., 12-17.
Reno and Richards—Hathaway's, New Bedford, Mass., 12-17.
Renta, Mme.—Victoria, N. Y., 12-17.
Redford and Winchester—Casto, Lawrence, Mass., 12-17. Park, Worcester, 19-24.
Red Raven Cadets—Lynn, Mass., 12-17.
Rentfrow and Jansen—Star, Seattle, Wash., 12-18.
Reynard, Ed. F.—Orph., Utica, N. Y., 12-17.
Rianos, Four—Hipp., N. Y., 12-17.
Rice and Prevost—Colonial, N. Y., 12-17.
Rialto Quartette—San Francisco, Cal., 12-31.
Rice Brothers—Howard, Boston, 12-17.
Rice and Cady—Maj., Chgo., 12-17.
Rice and Cohen—Shea's, Buffalo, N. Y., 12-17.
Rice and Edwards—Bijou, Evansville, Ind., 12-17.
Rice and Elmer—Shea's, Toronto, Can., 12-17.
Rice Brothers—Howard, Boston, 12-17.
Richards—Crawford, Topeka, Kan., 12-17.
Rigo—Orph., Bklyn., 12-17.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 25—indefinite.
Roberts, Four—Edison, Helena, Mont., 12-17, Family, Butte, Mont., 19-24.
Rogers, Will—Wintergarten, Berlin, Ger., April 1-30.
Romanos, Three—Proctor's 23d St. 12-17.
Rooney and Bent—Cook's, Rochester, N. Y., 12-17.
Rousell—Bijou, Duluth, Minn., 12-17.
Rosaires, The—Bijou, Dubuque, Ia., 12-17, People's, Cedar Rapids, 19-24.
Rose, Julian—International, Chgo., 12-17.
Rose Sisters, Gem, Council Bluffs, Ia., 12-17.
Ross and Lewis—Stoll Tour, Eng., March 12-April 30.
Rowe, May B.—A. and S., Boston, 12-17.
Russell, Fred P.—Keith's, N. Y., 12-17.
Russell and Dunbar—Doric, Yonkers, 12-17.
Russell and St. Clair—Novelty, Denver, Col., 12-17.
Russels, Musical—St. Louis, Mo., 12-24.
RYAN, THOMAS J., AND MARY RICHFIELD—Keith's, Boston, 12-17, Proctor's, Troy, N. Y., 19-24.
SABEL, JOSEPHINE—Empire, New Cross, Eng., 12-17, Empire, Stratford, 19-24, Shepherd Bush 26-31.
Salerno—Proctor's 23d St. 12-17.
Samuels, M.—Crystal, Elkhart, Ind., 12-17.
Sandor, Paul—Orph., San Francisco, Cal., 12-17.
Santell, Great—Chgo, 12-17.
Saona—Pastor's, N. Y., 12-17.
Savoys, The—Madison, Wis., 12-17.
Sawyer, Ed—Haymarket, Chgo., 12-17.
Schafers, The—Huber's, N. Y., 12-17.
School Boys and School Girls—Proctor's, Albany, N. Y., 12-17.
Seymour and Dupree—London, Can., 12-17.
Seville, Lily—Lawrence, Mass., 12-17.
Seldons, Three—Orph., Los Angeles, Cal., 12-17.
Semon, Charles F.—Victoria, N. Y., 12-17, Proctor's 23d St., 19-24.
Shaley, Geo.—Huber's, N. Y., 12-17.
Shields and Rogers—Keith's, Boston, 12-17.
Shungo-Pavimoki—Cook's, Rochester, 12-17.
Shean and Warren—Cook's, Rochester, N. Y., 12-17
Sherman and De Forrest—Orph., Los Angeles, 11-24.
Sherry, J. W.—Bijou, Evansville, Ind., 12-17.
Shetlands, Eight—International, Chgo., 12-17.
Short and Shorty—Lyric, Allentown, Pa., 12-17, O. H. Chester, Pa., 19-24.
Siddon Bros.—Howard, Boston, 12-17.
Silverton Oliver Trio—Imperial, Bklyn, 12-17.
Simmons and Harris—Ft. Worth, Tex., 12-17.
Simpsons, Musical—Haymarket, Chgo., 12-17.
Slapoffski, Mme.—Grand, Syracuse, N. Y., 12-17.
Smith and Gorman—Keeney's, Bklyn., 12-17.
Smedley, Arthur—Empire, Paterson, 12-17, H. and S. N. Y., 19-24.
Smith and Campbell—Keith's, Cleveland, 12-17.
Smiths, Aerial—Keith's, N. Y., 12-17.
Smith, Peter J.—G. O. H., Grand Rapids, Mich., 12-17.
SNYDER AND BUCKLEY—Orph., Omaha, 12-17, Orph., Kansas City, 19-24.
Somer and Law—Keith's, Providence, 12-17.
Stahl, Rose—Keith's, Cleveland, 12-17, Imperial, Bklyn., 19-24.
Stanton and Modena—H. and S., N. Y., 12-17.
Stein, Eretto—Salon, Elberfield, Germany, 1-15, Apollo, Cologne, 16-31.
Stevens and Keeley—Atlantic Garden, N. Y., 12-17.
Stevens, Kitty—Moore's, Portland, Me., 12-17.
Stewart, Mr. and Mrs. Cal.—Keith's, Providence, 12-17.
St. John and Le Fevre—H. and S., N. Y., 12-17, Pastor's, 19-24.
St. Onge Bros.—Howard, Boston, 12-17.
Stirk and Lou Dan—Circo Payret, Havana, Cuba, 5-10.
Stone, Wizard—Colonial, N. Y., 12-17.
Strakosch, Avery—Olympic, Chgo., 12-17.
Stuart, Marie—Hathaway's, New Bedford, Mass., 12-17, Keith's, Providence, 19-24.
Sullivan and Pasquelena—Orph., San Francisco, Cal., 11-24, Orph., Los Angeles, 25-April 7.
Summers and Winters—Jackson, Mich., 12-17.
Sunny South—Lowell, Mass., 12-17, Lynn, 19-24.
Tanceans, The—Atlantic Garden, N. Y., 12-17.
Tannen, Julius—Chase's, Wash., D. C., 19-24.
Tansmanian Troupe—Havana, Cuba, 12-17.
Tates, Harry—Maryland, Balto., 12-17.
Taylor, Leila—Keith's, Boston, 12-17.
Taylor and Ward—Grand, Pittsburgh, 12-17.
Teed and Lazell—Crystal, Milwaukee, Wis., 12-17.
Tenley, Elmer—H. and B., Bklyn., 12-17.
Tessler, William—Orrin Brothers, Mexico, Mex., 12-17.
Texakana and Walby—Keith's, Providence, 12-17.
Texanna Sisters, Bijou, Jackson, Mich., 12-17.
Thomas and Payne—Amphion, Bklyn., 12-17.
Thorne and Carleton—Temple, Detroit, 12-17.
Thorne, Mr. and Mrs.—Auditorium, Lynn, Mass., 12-17, Park, Worcester, 19-24.
Tinnits Midgets—Grand, Peru, Ind., 12-17.
Tobin, Misses—Chase's, Wash., D. C., 12-17.
Thompson and Vidoco—Keith's, Providence, 19-24.
Townsend, Charlotte—Arcade, Toledo, 12-17.
Tracey, Kitty—Imperial, Bklyn., 12-17.
Trovollo—Keith's, Cleveland, 12-17.
Trumbell and Barnes—Pastor's, N. Y., 12-17, Orph., Mt. Vernon, 19-24.
Ty-Bell Sisters—Orrin Brothers, Mexico, Mex., 12-17.
Tyce and Jermon—Victoria, N. Y., 12-17.
Van Aukens—Keith's, Prov., 12-17.
Van Biene, Auguste—Majestic, Chgo., 12-17.
Van, Billy—G. O. H., Indianapolis, 19-24.
Vance, Clarice—Proctor's 125th St., 12-17.
Vasaar Girls—Proctor's 58th St., 12-17.
Vernon—Olympic, Chgo., 12-17.
Vernon Troupe—Orph., Minneapolis, Minn., 12-17.
Vesta, Nettie—Novelty, Bklyn., 12-17.
Victor, Carl—Keith's, Prov., 19-24.
Victoria, Vesta—Orph., Bklyn., 12-17.
Village Choir—Hathaway's, Lowell, Mass., 12-17, Hathaway's, New Bedford, 19-24.
Wagner and La Conda—Industrial, Moline, Ill., 12-17.
Wall and Bradley—Grand, Milwaukee, Wis., 12-17.
Wall, Jimmy—Orph., Omaha, Neb., 12-17.
Wallace, Franklyn—Atlantic Garden, N. Y., 12-17.
Ward and Curran—Keeney's, Bklyn., 12-17.
Walton, Fred—Proctor's 23d St., 12-17.
Walters and Prouty—H. and S., N. Y., 12-17.
Waltzinger, Bertha—Shea's, Buffalo, 12-17.
Washer Brothers—Castle, Bloomington, Ill., 12-17, Bijou, Kewanee, 19-24.
Waterbury Brothers and Tenny—Keith's, Phila., 12-17.
Watson's Farmyard—H. and B., Bklyn., 12-17.
Webbs, Four—Hippodrome, N. Y., 12-17.
Weedon's Lions—International, Chgo., 12-17.
Welch, Joe—Novelty, Bklyn, 12-17.
Wells, Lew—Bijou, Quincy, Ill., 12-17.
Welsh and Maitland—Bijou, Quincy, Ill., 12-17.
Welsh, Charles and Jennie—Crystal, Frankfort, Ind., 12-17.
Welsh, Lem—Calumet, Mich., 12-17.
Welson, Max—Park, Worcester, Mass., 12-17.
Wesley, Louis—H. and S., N. Y., 12-17.
Westcott, Eva—Temple, Detroit, 12-17, Cook's, Rochester, 19-24.
Weston, Al D.—Orph., Springfield, O., 12-17.
White, Clayton—Hathaway's, New Bedford, Mass., 12-17, Keith's, Providence, 19-24.
Whites, The—La Salle, Keokuk, Ia., 11-17.
Whitesides, Ethel—Chutes, San Francisco, Cal., 12-17.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., 'Frisco, 11-24.
Wiley Ferris Trio—Orph., Springfield, O., 12-17.
Wilkes, Mattie—Moss and Stoll Tour, Eng., April 2-30.
Williams and Gordon—Bijou, Racine, Mich., 12-17.
Wilson, Lizzie N.—Majestic, Houston, Tex., 12-17.
Wiltons, The—Amphion, Bklyn., 12-17.
Winter, Winona—Columbia, St. Louis, 12-17.
Withy, Edna—Olympic, Chgo., 12-17.
Woodford and Marlboro—Bijou, Jackson, Mich., 12-17.
Wordette, Estelle—H. and B., Bklyn., 12-17.
Wolkowsky Troupe—Orin Brothers', Mexico, Mex., 1-31.
Wolf and Wilson—Haymarket, Chgo., 12-17.
Wood and Ray—Hathaway's, New Bedford, 12-17. Proctor's, Albany, 19-24.
Wood Brothers—Northampton, Mass., 12-17.
Woodward, V. P.—Keith's, Prov., 12-17.
World and Kingston—Haymarket, Chgo., 12-17.
Wormwood's Monkeys—Shea's, Toronto, 12-17.
Wothpert Trio—Cook's, Rochester, N. Y., 12-17.
Yolo, Alta—Gloversville, N. Y., 12-17.
Young and Melville—Keith's, Phila., 12-17.
Zingari Trio—Orph., Reading, Pa., 12-17., Trent, Trenton, N. J., 19-24.
Yeager and Yeager—Wintergarten, Berlin, Germany 1-31.
Yeoman, George—International, Chgo., 12-17.
Zancigs, The—H. and S., N. Y., 19-24.
Zeno, Jordan and Zeno—Fillis, Cape Town, South Africa, Jan. 29-March 31.
Zimmerman, Al. and Pearl—Gem, Superior, Wis., 12-17.
Zisha and King—Novelty, Bklyn, 12-17.

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I wont play unless you coax me—
I don't like you any more;
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When I come back from the store.
I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

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CHICAGO, ILL.—Olympic: Edwards Davis and co., Charley Case, Bailey and Madison co., Hoch, Elton and co., Vernon, Herbert's dogs, Carlisle and Stevens, Baker, Cook and Stevens; Elliot and Bolus, and Inness and Ryan.——Haymarket: Emmett Corrigan and co., World and Kingston, Sidney Grant, Pressler Brothers, Probst, Mills and Morris, Dixon and Agger, Musical Simpsons, the Holdsworths, and Georgia Charters Lewis.——Majestic: Bessie Clayton, Auguste Van Biene, Lewis McCord co., Rice and Cady, Foy and Clark, and others.——International: Virginia Earle, Edward Blondell, Julian Rose, Weedon's Items, and other acts.——Trocadero: Wine, Woman and Song.——Folly: Colonial Belles.——Empson's: The Blarney Girls.——Items: Emmett Corrigan's sketch, The Card Party, was immediately successful at the Olympic.——Gould and Burnett were popular.——Crowds have been at the International with Mazzie Cline and The Red Domino Girl as attractions.
OTIS COLBURN.

BOSTON, MASS.—Houdini remains for another week at Keith's as headliner, and the other features are: The Provencales, James J. Morton, Willie Eckstein, Genaro and Bailey, the Matthieus, Carew and Hayes, Thomas J Ryan and Mary Richfield, Quinlan and Mack, Leona and Dale, Shields and Rogers, Leila Taylor, and Morton and Diamond.——Howard Athenaeum: St. Onge Brothers, George B. Alexander, Dolan and Lenharr, James Richmond Glenroy, Madge Fox, Rice Brothers, Tom Moore, the Osavs, Siddon Brothers, Harris and Nelson, and the Alabama Comedy Four.——Harry Bryant's Burlesquers are at the Palace.——Manchester's Vanity Fair co. is the attraction at the Lyceum.——The Merry Makers Burlesquers are at the Columbia.——The bill at Austin and Stone's this week is: Marshall and Brown, Iva Donnette, Lee Sisters, Kelley and Kelsey, Ardelle and Leslie, and Plunkett and Powell.——Houdini was a winner in another challenge test at Keith's last week, before the biggest house that the theatre has ever known. He escaped from a wicker hamper after an hour's work. The attendance was so large that finally admission tickets were sold to the stage.——The construction of the Music Hall Roof has been changed so as to accord with the wishes of Mayor Fitzgerald. It has now been licensed and opened bigger, better and busier than ever.——The case of the snuff throwers at the Columbia was placed on file when it reached the courts. The offenders proved not to be Harvard students, but school boys, who posed as students.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre: Week 12: Second and final week of Anna Eva Fay, Waterbury Brothers and Tenney, Dillon Brothers, Frederick Leopold in The Indian, Post and Russell, Linden Berkwith, Larsen Sisters, Arlington Comedy Four, Mullen and Corelli, Hodges and Launchmere, Young and Melville, and Nessen, Hunter and Nedben. Immense patronage.——Trocadero: May Howard co.——Casino: The Dainty Duchess. Runaways 19.——Bijou: The New London Gaiety Girls. Star Show Girls 12.——Lyceum: Rose Sydell's London Belles in Dazzling Nancy. Bon Ton Burlesquers 19.——Bon Ton: Tom Gillen, Myers and Pealson, Williams' Trio, Warren and Armstrong, West and Lewis, Vice and Viola, Perry and Long, and Maryland Tyson and Her Girls. A large clientele is being built up under the new management.
S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): A fine bill week 5-10, drew overflowing houses. Fred Walton and co. in Chasie's Dream, scored a genuine success. Other good acts were: May Boley and co., Mary Norman, Salerno, Frank Lynne, Mr. and Mrs. Robert Fitzsimmons, Eddie Mack, and Emerson and Omega.——Gaiety (E. B. Nichols, mgr.): Black Crook, Jr., pleased big business 5-10. Irwin's Big Show 12-17.——Item: Harry W. Emerson, of Emerson and Omega, was arrested here this week on a charge of assault, the complaint being made by Clifford M. Pratt, of Boston, who claims that when leaving Proctor's Monday night he was struck in the face by Emerson and knocked downstairs. Emerson alleges that while on the stage doing his act with his wife Pratt with some friends who occupied a box made insulting remarks. The case comes up in Police Court 9.
GEORGE W. HERRICK.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Howard Brothers, Snyder and Buckley, Julie Ring and co., Les Brunin, Jimmy Wall, Artie Hall, Carlisle and Baker. Business good.——Unique (John Elliott, mgr.): Jeanette Laurelle, Herman Le Fleur, Crouch and Edwards, Howard Morris, Nat Franco, and Frances Schwartz and co.——Dewey: The Cherry Blossoms did good business.——Item: The Apollo Trio have been booked for sixteen weeks and open in Hot Springs 12. The trio is made up of Charles Laird, Harry Rose, and William G. French, all of this city. They appeared at the Orpheum recently and were at once engaged through the Murdock Agency.
CHARLES M. LANE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): An excellent bill headed by John C. Rice and Sally Cohen, and Willie Eckstein, the boy pianist, drew large houses 5-10. Other good acts were by Mr. and Mrs. Edward Esmond's Six Provenceas, Searl and Violet, Allen and co., May Belmont, Cooper and Robinson, Browning, Welp and co., McNamee, Garretty Sisters, Henry Leoni and Annie Dale, Joe Flynn, Delmore and Lee, Murphy and Andrews, and Rice Brothers.——Westminster (George H. Batcheller, mgr.): Harry Bryant's co. gave a good show to very good houses. Rose Hill English Folly co. 12-17.
HOWARD C. RIPLEY.

DENVER, COL.—The Orpheum was crowded at every performance the week of Feb. 26. Marshall P. Wilder was the headliner of an excellent bill. Week 5: Abdel Kader, Grant and Hoag, Dionne Sisters, Bonnie Gaylord, Conlon, Ward, Dobbs and Hayes, and the Great Le Pages.——Novelty (H. Lubelski, mgr.): Brown and Wilmot, Loraine and Sothern, Jack Diamond, Blair and McNulty, and Barlow's dogs and monkeys.——Crystal (G. Ira Adams, mgr.): Senor Arnaldo's animals, Lillian Mason and co., Theodore and Camille La Jess, and Marie Girard.
MARY ALKIRE BELL.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): A good comedy bill 5-10 was headed by Fannie Rice. Charles R. Sweet was a favorite. Clifford and Burke were well received. James F. McDonald, Keno, Welch and Melrose, Esmeraldo Sisters, Adair and Dahn, and Macart's monkeys completed the bill.——Empire (Charles Zimmerman, mgr.): Dreamland Burlesquers 5-10. Alcazar Beauties 12.
PEARL KIRKWOOD.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): S. R. O. at every performance, drawn by Virginia Earl and her Six Johnnies, including Harry Tighe, of this city. Others: C. Owen and co., Herald Square Quartette, Three Ukranos, Three Cartwells, and Josselen Trio. The Wolf Tone Club will give a celebration in honor of Robert Emmett.——Item: Mr. and Mrs. Poli are back from a month at Palm Beach.
JANE MARLIN.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.): Business continues to be uniformly large and the programmes merit it. Week 12-17: Eva Taylor and Hugh J. Ward in The Circus Rider; Leon Morris' Circus, Louise Dresser, Delmore and Oneida, Brooks Brothers, Jack Norworth, Edward Mollenhauer, Three Mitchells, Macart Sisters, Asra, Ida O'Day, Mr. and Mrs. Mark Murphy, Burke and Dempsey.
ALBERT S. L. HEWES.

ST. LOUIS, MO.—At the Columbia 12-18 are: Ye Colonial Septette, Merian's Dogs, Jules and Ella Garrison, Winona Winter, Sisters and Brothers Ford, Edgar Bixley, Campbell and Johnson, Lizzie McKeever, Gloss Brothers, and Howard and Rutherford.——Watson's Oriental Burlesquers are at the Standard 11-17.——Bobbie's Knickerbockers are holding forth at the Gayety. Pete Curley, Oscar Lewis, Bella Wilton and others are in the co.
RICHARD SPAMER.

SAN FRANCISCO, CAL.—Orpheum Feb. 26-5: Lillian Burkhart and co. (big hit), Herrman the Great, Sherman and De Forest, McCue and Cahill, Al. Carlton, Rooney Sisters, Three Seldoms, and Rosaire and Doreto.——Chutes: Mr. and Mrs. Tom Thumb and Bothewell Brown's Gaiety Girls in The Merry Strikers.——Fisher's: Continuous vaudeville.
OSCAR SIDNEY FRANK.

TORONTO, ONT.——Shea's (M. Shea, mgr.): Rose Stahl's clever work in The Chorus Lady 5-10 has drawn crowded houses. Others are: Toto, John Birch, the Salvaggis, Blockson and Burns, Bertha Waltzinger, Frank Gardner, and Trovollo.——Star (F. W. Stair, mgr.): Fay Foster co. have held the interest of large audiences 5-10.
J. ALEXANDER M'NEIL.

KANSAS CITY, MO.—Orpheum: Bert Coote and co., Colby Family, Tony Wilson and Heloise, Amores Sisters, Rice and Cady, Lambert and Pierce, and Goelman's dogs all pleased 4-10.——The Knickerbockers played to good business at the Majestic and were well received. Crackerjacks 11-17.——At the Century the Oriental Burlesquers held forth to very satisfactory business. American Burlesquers 11-17.
D. KEEDY CAMPBELL.

BUFFALO, N. Y.—Shea's: Paul Conchas, Rice and Elmer, Therese Dorvegal, Lew Hawkins, Luigi Del Oro, Barrows-Lancaster co., Julian Eltinge, and Wormwood's dogs and monkeys 5-10.——The Garden Theatre patrons welcomed back The Devil's Daughter, and S. R. O. sign was out several times.——Dainty Paree Burlesquers co. was at the Lafayette to good business.
P. T. O'CONNOR.

CLEVELAND, O.—Keith's Prospect: Week 12-17: Rose Stahl and co., Henry Lee, Broomstick Witches, Smith and Campbell, John Birch, and Laura Millard.——Star has The Jolly Girls.——Al. Reeve's Beauty Show is at the Empire Theatre.——Naiads heads the bill at the Lyric Theatre. Others are Ferari's bear and Louise and John Gunn.
WILLIAM CRASTON.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The May Howard co. is drawing good houses 5-10. Star Show Girls 12-17.——Items: Frank Fogarty has recovered from his recent illness.——Frank Ross, of Brooklyn, is one of the hits with The Cherry Blossoms.——The Elks will have a theatre party at the Bon Ton April 10.
WALTER C. SMITH.

BALTIMORE, MD.—At the Maryland 12-17 are: Harry Tate's co., Cardownie Sisters, Norton and Nicholson, Clifton Crawford, Basque Quartette, Mosher, Houghton and Mosher, and the Alpine Trio.——Miner's Merry Burlesquers are at the Monumental, and will be followed by Carr's Thoroughbreds.
HAROLD RUTLEDGE.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Lee Auberts, James H. Cullen, J. Francis Dooley, assisted by Dorothy Brenner and Ethel Rose; Lew Sully, Barowsky Troupe, Rossi's musical horse, Mignonette Kokin, and Galetti's monkeys made up the bill Feb. 26-3.
DON W. CARLTON.

WASHINGTON, D. C.—The bill at Chase's Theatre 12-17 presents Frank D. Bryan and co., Frank Bush, Camille Comedy Trio, Tobin Sisters, the Razarfs, Cabaret's dogs, and Paul Barnes.——At the Lyceum: Carr's Thoroughbreds is the attraction. Broadway Gaiety Girls 19.
JOHN T. WARDE.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): An exceptionally fine bill that included Joe Welch, Staley and Birbeck, Hermany's cats and dogs, Troja, Transatlantic Four, Dean Edsall and co., and Caron and Farnum packed the theatre twice daily 5-10.
A. DUMONT.

TOLEDO, O.—Arcade: Press Eldridge, Schepp's dogs and ponies, Two Meers, Quigley Brothers, Nettie Fields, Maxamith Duo, and Kemp and Pierce scored 5-10.——Al. Reeve's Beauty Show was the attraction at the Empire.
C. M. EDSON.

OMAHA, NEB.—Creighton-Orpheum: Week of 4-10: O'Rourke-Burnett Trio, Mildred Flora, Mary Dupont and co., Mitchell and Cain, Bruno and Russel, Watson Hutchings, Edwards and co., and Ferry Corwey. Business was splendid.
J. R. RINGWALT.

FALL RIVER, MASS.—Savoy (Al. Harpes, mgr.; George A. Haley, res. mgr.): Redford and Winchester and McMahon's Minstrel Maids were the hits 5-10. Lillian Seville, Adelaide Herrmann, Mr. and Mrs. Fred Lucier, McMahon and Chappelle, and Ed Gray were the balance of an excellent bill to large attendance.——Sheedy's (M. R. Sheedy, mgr.: C. E. Cook, res. mgr.): Clayton White and Marie Stuart were the feature. The Village Choir presented the strongest singing specialty of the season. Ellis-Nowlan Trio, A. O. Duncan, Blanche Sloan, Van and Alden, and Irene Lee completed a strong bill to large attendance.——Boston (Charles Schlesinger, res. mgr.): Beauty Bright Burlesque co., Charles Hamilton, the Margnands, Helen Jewell, Ramsetta and Lyman, and Nellie Hartford. Fair bill and attendance.——Item: E. L. Winchester received much social attention here. Several large dinners were given in his honor.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): Hal Davis and Inez Macauley and co. are genuinely appreciated headliners 5-10, and the same is true of Tom Hearn, Violet Black and co., the Dekoch Trio, Dixon and Holmes, and Rayman and Franklin.——Item: So pronounced was the hit of Francis Owen Feb. 26-5 in The Benediction that the nightly applause quickened to the speech demanding point 3, and was appropriately complied with. The Benediction had its premiere here last Summer, while the author was with the Poli Summer Stock co.
HAROLD BUTLEDGE.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Cheridah Simpson and The City Girls, W. H. Macart and co., Leslie and Dailey, Kitty Tranor, the Gleesons and Houlihan, Eleanor Falk, Frencelli and Lewis, and Parros Brothers made up an excellent bill which pleased capacity houses 5-10.——Waldmann's (William S. Clark, mgr.): Hyde's Blue Ribbon Girls met with favor and pleased big business. Irwin's New Majestics 12-17.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 4-11: King Kollins, Rose and Severn, Zanfretta and Mansfeld, Castle and Collins, Barney First, and Charles E. Hay to S. R. O.——Weast (C. F. Bartson, mgr.): The Callahans, Harry Baker, Armstrong and Verne, Three Koplins, and Cameron and Trieda. Good programme.——Item: The Main Street will run this Summer with a stock co., season to commence June 24.

TOPEKA, KAN.—Novelty (H. Hagen, mgr.): Ferry in Ferryland won applause and drew big houses.——Star (J. J. Dawson, mgr.): Doing fair business with good bills.——Item: The Crawford, under the management of Crawford and Kane, for the past two months given up almost entirely to vaudeville, will return to strictly one-night stand plays for this week, owing to the entire week being given to Shipp's Indoor Circus at the Grand.

RICHMOND, IND.—Gennett Theatre (Ira Swisher, mgr.): Petit Family, Marguerite Newton, Bud Farnum Trio, J. W. Sherry, Ernest Rink, and Colton and Darrow opened to S. R. O. 5-10. Donnelly and Hatfield's Minstrels 12.——New Phillips Theatre (O. G. Murray, mgr.): Musical Harts, George W. Leslie, Powers and Theobald, Cal Lanpert, Lewis and Horr, and the Wiley Ferris co. Good business.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): S. R. O. ruled week 5-10. Bill: The Broomstick Witches, Kaufmann Troupe, Macy and Hall, Emma Francis and Arabs, Alfred Arnesen, Otto Brothers, and Burton and Brooks.——Corinthian (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Fred Irwin's co. attracted fine audiences. Morning Glories 12-17.

PORTLAND, ORE.—Week 5-12. Star: Royal Hawaiian Quintette, the Dentons, Mildred Manning, Rouble Sims, Allman and Ellsworth, and Will C. Hoyt.——Pantage's: Crawford and Duff, Tommy Hayes, Lee White, and Charles E. Royal Comedy co.——Grand: Fields and Hanson, Juggling Mortons, Doline Cole, Phillips and Farisdeen, Lola Stantone, White and Ashton, and Harold Hoff.

DES MOINES, IA.—Empire (Mannie J. Kargus, mgr.): Business has been phenomenal. Week 5: Fontinelli, Gillette Sisters, Ramona and Tracy, Huntress, Dawson and Whitfield, Will King, and Princess Chinquilla and co.——BIJOU (Fred Buchanan, mgr.): S. R. O. houses saw Bounding Gordons, Ferry, Sprague and Mack, Daily and O'Brien, and Lew Wells.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Week Feb. 26: Hibbert and Warren, Don and Mae Gordon, Maud Le Page, Musical Goolmans, Kizzie B. Masters and co., Mr. and Mrs. Waterous, and Okuras Japs. Fine bill and good houses.——Bijou (Nash and Burrows, mgrs.): Crouch and Richards, Mercy Long, Bijou Stock co., Grace Armond, and Farmer Jones. Good bill and business.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Star Show Girls 5-10 to good houses; co. pleased.——Empire (A. M. Bruggemann, mgr.): Drew well with Four Lukens, Jack Mason's Society Belles, Raymond and Caverly, Kingsley and Lewis, O. K. Sato, Thee Julien, Two Pucks, and Ethel Robinson.——Family Theatre (G. H. Dunbar, mgr.): Good audience saw a bill which pleased.

POTTSVILLE, PA.—Academy M. Reis, prop.: Charles Hansman, mgr.): Pacheco Family, Millar Brothers, Hyde and Heath, Cogan and Bancroft, George and Laura Lewis, and Howard May to big houses 5-10.——Family (Hersher and D'Esta, props.: H. F. D'Esta, mgr.): Four Sullys, Toledo and Price, Enos and Loretta, John Walsh, Kalmoney Brothers, and James McInerney to good business.

EVANSVILLE, IND.—Bijou (C. W. Sellinger, mgr.): Week Feb. 26-3: Macart's monkeys, Bryan and Nadine, Marg Newton, and Lazar and Lazar. Week 4-10: Marco Twins, Powell, the magician, and others. The attendance has been all the management expected, and plans for the other Bijou are going forward.

LOWELL, MASS.—Hathaway (F. G. Mach, mgr.): Patrice, Nip and Miller, Gilroy, Haynes and Montgomery, Harper, Desmond and Burris, Foster and his dog, Nanon Jacques, and Damn Brother 5-10. Good bill; large houses.——Boston Theatre (H. L. Tibbetts, mgr.): The Osavs, Le Favor Brothers, the Cliffords, Hugh Connelly, and Steinart and Thomas.

MAHANOY CITY, PA.—Family Theatre (E. F. McAtee, res. mgr.): The Three Graces, Laurence Trio, John and Mamie Conroy, Hyde and Heath, and Great Brent Hayes 1-3. Buckeye Trio, the Astairs, Whittle, Massey and Kramer, and Harry Brown 5-7 to good business.——Item: Harry Brown, Indian College singing cartoonist, made a hit.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week 5-10: Josephine Cohan and co., Gardner and Stoddard, Manus and Massette, Casino Comedy Four, Stanley and Wilson, Caprice, Lynn and Fay, and Fred Nibbe. Good bill; large houses.——Bijou (Updegraff and Brownell, mgrs.): New York Stars gave a good performance to large houses.

MUSIC PUBLISHERS.

THAT BIG SONG HIT

"Can't You See I'm Lonely"

PUBLISHED BY Lyle Feist NEW YORK

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. III. NEW YORK, March 17, 1906. No. 1

To show what the Trade think of a new song by Chas. K. Harris, it is only necessary to state that when the title of his new song, THE BELLE OF THE BALL, was mentioned in the different trade papers published Mr. Harris received hundreds of letters and telegrams for copies of same. The song has been on the market since March 1, yet the orders from all over the country have amounted, up to March 7, to sixty-seven thousand (67,000) copies, which shows that those who handle music have confidence in a good thing.

History again repeats itself, and this is vividly shown in the fact that Mr. JAMES ALDRICH LIBBEY, who first introduced Chas. K. Harris' famous "After the Ball" in Hoyt's "Trip to Chinatown" co. in 1893, has lived to again "first introduce" its worthy successor, "THE BELLE OF THE BALL." Mr. Libbey has this song now in his repertoire and says that without a doubt it will duplicate the success he created twelve years ago with the now world wide famous ballad. As Mr. Libbey knew how to deliver a ballad he has had to respond to half a dozen encores at each performance he used the song, and the song shows Mr. Libbey's marvelous baritone voice to great advantage.

STUART, the Male Patti, at Hammerstein's this week, is making a feature of "NOBODY BUT YOU." Fay Templeton's great coon song. He also has in rehearsal the great ballad, "JUST ONE WORD OF CONSOLATION," which he will introduce shortly as a soprano solo.

AL. MONROE, who is known as "Curly Monroe," is making a feature of "JUST ONE WORD OF CONSOLATION."

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The greatest of all ballads is the new Mocking Bird Song by ARTHUR J. LAMB and HENRIETTE B. BLANKE entitled

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ZENA KIEFE

Zena Kiefe, or rather Baby Zena Kiefe as she is known everywhere, is considered one of the cleverest child actresses on the stage to-day. She began her career several years ago, surprising even those who knew her best with her clever work. She can sing, dance, whistle, and, what is more, she can act. A few months ago she appeared at Keith's Pawtucket theatre, playing an important juvenile part with the permanent stock company. Her success was so great that she played five return engagements within three months. She will begin an extended tour on the Keith Circuit in April, the Orpheum Circuit to follow. Her favorite songs are "My Hindoo Man," "Cheyenne" and "I Won't Play Unless You Coax Me."

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Coming Through the Rye, Jennie Mine

By EDWARD MADDEN and BENNETT SCOTT.

THIS IS THE CHORUS:

Hear the bugles calling, Jennie Mine,
See the boys are falling into line,
Wear the roses that I gave you,
Just for Auld Lang Syne.
Though your heart grows weary, do not you sigh,
I will come back, dearie, bye and bye
And I'll kiss your tears away, when I meet you
Coming through the Rye.

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SPRINGFIELD, MASS.—At Poli's the Jackson Family, Felix and Barry, Adamini and Taylor, Three Roses, Reiff Brothers, Couture and Gillett, and the Russow Midgets appeared 5-10.—The Nelson presented Sheridan's City Sports. The Merrymakers Extravaganza co. filled out the week with a good bill.

NEW ORLEANS, LA.—St. Charles' Orpheum (Thomas Winston, mgr.): The attendance and bill at this house continue good. The features 5-10 are: Pekin Zouaves, Le Brun's Opera Trio, Paul Kleist, Mirzl Von Weazl, Harry Le Clair, Bryan and Nadine, and Valerie Bergere and co.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Hugh Stanton and Florence Modena, Five Nosses, Tyce and Jermon, Potter and Hartwell, Lizzie Daly, James B. Donovan, Rena Arnould co., Howard's ponies and dogs, and Morton, Temple and Morton 5-10. Fair houses.

HAZLETON, PA.—Family Theatre (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): The Mysterious Mr. Raffles, the Ushers, Tom Almond, Robinson and Grant, Bright and Compton, and Reese Rosser 5-10. Good bill to exceptionally big business.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Week Feb. 26: Three Barrys, Joe Lester, Miss Cooke, Frank Walsh, Tom Lancaster, and Boyd Trousdale. Large business.—Item: Annette Steinberg, formerly a vocalist at the Bijou, has joined the Milwaukee Comic Opera co.

STOCKTON, CAL.—Bell (A. M. Cox, mgr.): Week Feb. 26-4: Fully, Rose and co., Bell Trio, Gravotte Brothers, Grance Darnley, and My Esco.—Novelty (Alex Kaiser, mgr.): Bush Family, Lavender Richardson and co., McHenry Brothers, and Genevieve Ardell.

LOUISVILLE, KY.—The usual good business continues at Hopkins'. Girard and Gardner, Avon Comedy Four, Trio Scipio Argenanti, Gus Williams, the Westons, Foster and Foster, and Baron's cats pleased 5-10.—The Innocent Maids drew excellent business at the New Buckingham.

MEMPHIS, TENN.—Grand Opera House (A. B. Morison, mgr.): Good houses were in attendance week of 5-10 to see a bill including Willie Zimmerman, Herbert's dogs, Dick Lynch, World and Kingston, T. Nelson Downs, Avery Strakosch, and Carson and Willard.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): A splendid bill, consisting of Tanner and Gilbert, Georgiana Clark, Rice and Prevost, Celina Robe, Radha, George W. Day, Gus Edwards' School Boys and Girls, and the Camille Trio, drew capacity houses 5-10.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A good bill week 5-11, included Billy Van, Klein and Clifton, Archer's Filipino Girls, Smedley-Arthur co., Mlle. Latura, Dixon, Bowers and Dixon, Eckert and Berg, and Orpheum Comedy Four.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Victor's Royal Venetian Band, Five Romanos, Gardner and Vincent, Ray Cox, Wood and Barry, Gilday and Fox, and Ben Myers are pleasing large audiences 5-10.

SAN ANTONIO, TEX.—Majestic (E. H. Fitzhugh, mgr.): Jane Courthope and co., and Swor Brothers made hits Feb. 25-3. Lamont's cockatoos, Myers and Rosa, Damm Brothers, and Herbert Mitchell also scored. Business large.

FORT WAYNE, IND.—Masonic Temple Theatre (Frank E. Stouder, mgr.): Week Feb. 26-4: Rose and Severna, F. W. Sherry, Petet Family, Kemp and Pearl, Basder-La Velle Trio, and Nina Barlowe. Business big.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Week of 5: Cadieux, the Bennettas, Reno-Richards co., Tom Nawn and co., Three Leightons, Henry Taylor and co., and Munroe, Mack and Lawrence. Performance and attendance good.

POTTSTOWN, PA.—Grand (William Porter, Jr., mgr.): Three De Bollen Brothers and others pleased 5-10.—Auditorium (Kenney and Amole, mgrs.): Rialta, Tom Gillen, Arto and Delmay, Musical Bartletts, and George Leh scored.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): The Four Oturas, Japanese; Zoa Matthews, Keiko and Fravolo, Rawls and Van Kaufman, Cull and Johnson, Clever Conkey, and Hawlson pleased 5-10.

LAWRENCE, MASS.—Colonial (J. Fred Lees, res. mgr.): Week 5-10: Della Fox, Samois Troupe, Jean Ardelle and co., George B. Alexander, Link and Charters, Guyer and Stone, and Zinell and Boutelle. Big business.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, lessees and mgrs.): Week Feb. 26: The Great Leond, Patsy Doyle, McClowd and Melville, and Pickwick Stock co. in The Baron from Berlin. Good houses.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Stuart Barnes, Henry Lee, the Welsons, Violet Dale, Dorsch and Russell, Carver and Pollard, and Parker's dogs 5-10. Excellent performances to usual big business.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, gen. mgr.; E. R. Sweet, res. mgr.): Louise Allen Collier and co., Till's Marionettes, Adam Duo, Dale and Rossi, Gordon and Edwards, Jeanna Edwards 5-10 pleased crowded houses.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): Military Octette, Byron and Langdon, the Ortaneys, Paul Barnes, Cardownie Sisters, T. C. Bergeron, Edward Hughes, F. M. Barrett, and John Lloyd 5-10 to S. R. O.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): The Great Zenos, Gardiner Children, Katherine Dahl, Sam and Ida Kelly, Macco and Fox, Wartenburg Brothers, and Wilfred Clarke and co. Business is satisfactory.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Marie Heclow, Otto Weaver, Lee Tung Foo, Mr. and Mrs. Archie Boyer, Al. D. Weston, and Baby Irma Wyckoff and co. to large business 5-10.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 5: Emmett and McNeil, John Whelan, Carroll and Baker, Frankie Heath, the Lippenscotts, and Matt Bennie. Fair business.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week Feb. 26-5: Francis Robinson, Know Brothers, Douglas and Douglas, Clark and Temple, and Orvil Reece.

FORT WORTH, TEX.—Majestic (Charles R. Fischer, mgr.): Week Feb. 26-3: Captain Augur and co., Mr. and Mrs. Gene Hughes, and Hardie Langdon are worthy of mention.

ALPENA, MICH.—Bijou (E. M. Prosser, mgr.): Cliff Dean and co., Seymore Children, Addison and Livingston, Chinese Lawson, and Edith Procknow week 5-10. Good houses.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Week 5-10: Elinore Sisters, Donovan-Arnold co., Hacker-Lester Trio, the Swickards, Scott and Johnson, and Bristol's ponies.

JACKSONVILLE, ILL.—Brenstern and Newman will open a new vaudeville house, called the Bijou, 19. Three performances a day at popular prices will be given.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Crescent Comedy Four, Two Rays, Agnes Atherton, Helen Ogden, Annie Howard, and Pearl Davis drew capacity houses 5-10.

MANSFIELD, O.—Orpheum (C. L. Heffleman, mgr.): Edward Weatherstine, Lillian Well, Phil and Carrie Russell, Orrille Pitcher, and Guy's Minstrels week 5. Good houses.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Potter and Harris, Major McLaughlin, Frank Keep, Daly and Murphy, Jeanne and Ellsworth, and Sam Cross 5-11 pleased good houses.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Warren and Howard, Stith and Stith, Hanson and Drew, and Three Spillers. Good bill; large audiences.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Doherty's poodles, D's and D's, Three Graces, Cherry and Bates, Ader Trio, and Will Palean scored 5-10.

YORK, PA.—Parlor Theatre (William B. Pyle, mgr.): Professor Krisel, Edward K. Cassady, Humes and Lewis, Clemons and Massey, and Marriott Twins to good houses.

HOT SPRINGS, ARK.—Majestic (Fred Raleigh, mgr.): Ameta, Pete Baker, McIntyre and Backus, and Miss Chick (loop act) 5-10; deserved better patronage.

ELKHART, IND.—Crystal Theatre (J. H. Ammons, mgr.): Week 5-10: Mosher Brothers, Lewis and Lessinger, Leonard and Drake, and Blanche Freeman.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Tom Hefron, Dealvinos, Daly and Murphy, Goto, Seymour Children, and Rex Minkley. Large business.

DOWN IN MUSIC ROW.

Gilroy, Haynes and Montgomery are using the rustic ballad, "Since Nellie Went Away," at Proctor's Twenty-third Street Theatre this week. They have been scoring a big hit with it for some time.

Paul Schwager is featuring "Starlight" and "Keep on the Sunny Side" with At the World's Mercy.

The New York Music Publishing House will move to its handsome suite of offices and studios this week at Broadway and Fortieth Street. Henry Clayton Smith, a clever young composer, well known and well liked among the professional singers, is in charge.

Mrs. Mark Murphy is very successful with the new march song, "Goodby, My Soldier Lad," recently published by the New York Music Publishing House.

While playing Virginia City, Nev., Feb. 27, with The Yankee Doodle Girls Frank Murphy and Jack Magee visited the famous C. and C. gold mine and sang Frank Fogerty's "Paddy's Day" and "Dad's Load" 2,500 feet below the earth's surface. That is considerably lower than Jimmy Mullen could play them.

Charles E. Hay, Lee Brothers, and Redding Sisters are singing "Just a Little Rocking Chair and You," "In Timbuctoo" and "College Life," and receive numerous encores with each song.

That the day of coon songs is not over is easily proven by the way Vincent Bryan's new coon song, "What's the Use of Knockin' When a Man Is Down?" is being received by both the performers and the public. Among those now using this song are Lew Hawkins, Ray Bailey, Tom Moore, Tascott, Kitty Blaney, Gilday and Fox, Stuart Barnes, Billy Walsh, Wilbur Held, Charles Gano, and Cook and Sylvia.

Val. Cleary, with the Four Pickerts, is featuring Jerome H. Remick's "When the Mocking Birds Are Singing in the Wildwood," "Dear Old Georgia," "Dear Old Dixie Land" and "Bright Eyes, Goodby." He reports success with all of these numbers.

Every indication points to the success of the new instrumental number, "Floating Along Romanza," published by the C. C. Pillsbury Company, Minneapolis, Minn. After the song of the same name became popular with the profession and the public the instrumental number was issued, containing the melody of the song, and from the start, the publishers report, it began to show its winning qualities.

The Century Comedy Four, now appearing with the Kentucky Belles, have been very successful with the new ballad by Arthur J. Lamb and Henriette B. Blanke, entitled "When the Mocking Birds Are Singing in the Wildwood."

"Out in an Automobile," Vincent Bryan and George Evans' new waltz song, was a favorite at Proctor's Twenty-third Street Theatre recently. Carroll Johnson responding to several encores nightly. George Evans is also singing this number in The Runaways. Burke and Urline, Ross Sisters, Williams and Melburn, Young and Melville, and Josie Allen are also using this song with success.

Walters and Prouty, now appearing in vaudeville, have won much praise for their clever rendition of "Silver Heels" and the novelty song, "Cheyenne," by Williams and Van Alstyne.

The following notes are from Charles K. Harris: Casino Comedy Four are meeting with great success singing "Dreaming, Love, of You" and the new big hit, "The Belle of the Ball." Mabel Hudson, the well-known soprano, is making a feature of "Dreaming, Love, of You." "The Belle of the Ball" and "Just One Word of Consolation." Diamond and Smith, the well-known illustrators, playing a return engagement at Pastor's, will no doubt duplicate their former success singing the big march hit, "Sister." We call the attention of singers who are looking for march songs and who also wish to secure a good feature song to hear this song sung. Allen May the past week has made a feature of "Fly Away, Birdie, to Heaven" and "Would You Care?" at the Standard Theatre, Philadelphia, and he reports that both songs were successful. This week Mr. May will introduce "The Belle of the Ball." The Misses Le Roy and Maxwell wrote from Philadelphia that "The Belle of the Ball" was received with applause at each performance.

Clarice Vance, who has made a name for herself because "she's different," is scoring with a novelty coon song entitled "There's a Time and Place for Everything." She is engaged to appear at the New York vaudeville theatres for many weeks to come.

Nat Wills, starring in The Duke of Duluth, informs the Vincent Bryan Music Company that Bryan's new comic song, "The Poor Old Man," is the hit of his play. Carlin and Otto write that this song is a big favorite everywhere. A partial list of the singers now successfully singing "Poor Old Man" includes Stuart Barnes, Jack Norworth, Charles Gano, Nibbe and Bordeaux, Joe Cane, Howard Collins, Mark Sullivan and Billy McDermott.

Anna Caldwell recounts an odd incident which led to the selection of the title, "Young Antelope," for her popular intermezzo. While on a Western trip she was much amused by the remarks of a party of English tourists who were visiting America for the first time. The train stopped for water at Reno, Nev., and the passengers strolled up and down the platform, where Indians gather daily to watch the passing travelers. The Englishman selected an Indian of heroic mold wrapped in a bright-hued blanket for the purpose of investigation. "My word!" said one. "This is assuredly one of those what-do-you-call-'ems! Isn't he quite the type of an uncivilized savage? The one holding that blanket has doubtless scalped many an unfortunate paleface. Let us speak to the warrior man." Miss Caldwell lingered near enough to catch the conversation as they approached the blanketed individual. "Good morning, mighty warrior," said the Londoner, politely; "how many scalps have you taken?" The Indian grunted. The Englishman extended a silver piece, saying: "Tell us your name, Big Chief." "Big Chief's" hand grasped the money eagerly as a thin, piping voice came from the folds of the blanket saying: "Me no chief; me old squaw; name, Emily Young Antelope." And so Miss Caldwell smiled as she wrote the title, "Young Antelope," at the top of her intermezzo.

BEN M. JEROME.

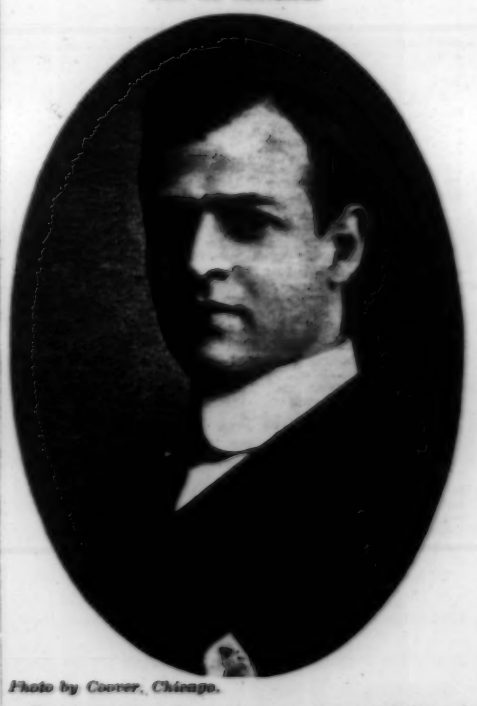

Photo by Coover, Chicago.

Few composers have been more successful than Ben M. Jerome, whose likeness appears above. Mr. Jerome composed the music of The Isle of Spice, now in its third year, with a third company now presenting it at the Tivoli Theatre, San Francisco; The Royal Chef, which had a successful run of thirty-eight weeks in Chicago, nine weeks in St. Louis and an extended engagement in other cities, and The Yankee Regent, a comic opera of the old school, which enjoyed a run of twenty weeks at the La Salle Theatre, Chicago. Mr. Jerome also wrote the music for the burlesques at the New York Theatre Roof Garden season of 1903, called The Darling of the Gallery Gods, Lifting the Cup, and Dress Parade. He has just completed the score for A Pair of Queens, which will open for a Summer run in St. Louis, and at present is working on a new piece which will be produced by the W. J. Block Amusement Company in Boston this Fall. Mr. Jerome is now residing in Chicago, having purchased a new home on the West Side. His compositions are published exclusively by F. B. Haviland and Company.

CORRESPONDENCE

(Continued from page 8.)

Sisters 7 drew two fair sized houses. The Tenderfoot 8 pleased a large audience. Simple Simon Simple 10. Bennett-Moulton co. 12-17 (except 15). Blanche Walsh in The Woman in the Case 15. Murray and Mackey co. 19-24 (except 22). Williams and Walker 22.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): As Told in the Hills 1; fair, to good business. Eternal City 2; fair, to good business. The Tenderfoot 3; fine attraction and business. Jean De Backer Orchestra, of Pittsburgh, with Kathryn Ellis, soprano, and Carrie Hirschmann, pianist, 5; fine performance and business. Big Hearted Jim 6 pleased. Mrs. Temple's Telegram 7. Happy Hooligan's Trip Around the World 8. East Lynne, with Jane Dore, 9. Shepard's moving pictures 10. In Gay New York 12. Under Southern Skies 13.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Joseph Santley in A Runaway Boy 1 pleased good attendance. Mrs. Leffingwell's Boots 2; fair sized audience; pleased. Little Lord Fauntleroy 3; matinee packed; evening attendance small; satisfactory. The County Chairman 5 delighted a large audience. Kathryn Purnell 6, 7, in Sapho. The Black Hand, East Lynne, and The Gates of Justice, pleased large audiences. William Gillette in Clarice 15. The Ham Tree 16.——ITEM: Max H. Meyers, of New York city, has leased Cornell Hall and will open vaudeville theatre on 20th inst.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Real Widow Brown 1; fair co.; good specialties; medium house. The Darling of the Gods 3; good house; excellent co., but play made bad impression. My Wife's Family 7 highly pleased half filled house. Sherlock Holmes 8. Neighborly Neighbors 10. Arrival of Kitty 12. Under Southern Skies 14. Mrs. Temple's Telegram 16.——ITEM: The Verbeck Amusement Co. will make important changes in their local house. Main floor will be made level with street, additional balcony and new dressing-rooms added; capacity to be increased 200.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Black Crook Feb. 28; very good co. and performance to good business. The Darling of the Gods 2; fine attraction to crowded house. Peggy from Paris 5 made a big hit to S. R. O. Cornell Stock co. 6-10; good co. and plays. Plays: Princess of Patches, Southern Romance, Moths, Belle of Richmond, Boy of the Streets, A Woman's Sacrifice. My Wife's Family 12. County Chairman 14. Under Southern Skies 15. Mrs. Temple's Telegram 17. Cook-Church Stock co. 19-24. Human Hearts 26.

CARBONDALE.—GRAND (M. Reis, lessee; G. W. Lowder, mgr.): Vaudeville week 5-10 (except 8); Creo, Teddy Simonds and Dorothy Warde, Hornmann, the Sterlings, Tom and Gertie Grimes, and the Geromes; big houses. The County Chairman 8.——FAMILY (Harry D'Esta, gen. mgr.; Harry Knoblauch, bus.-mgr.): Rosa, Johnson, Davenport and Lorella, Garpella and Shirk, Curtis and Adams, Harry and Annie Ladell, and the last week of Reese Rosser; good business.

GREENSBURG.—ST. CLAIR (Frank Good, mgr.): Irish Pawnbrokers 2; business and co. fair. Mrs. Temple's Telegram 5 delighted large audience. Dora Thorne in East Lynne 8. Sign of the Cross 10. Haverly's Minstrels 12. Henrietta Crosman in As You Like It 15. Wizard of Oz 16. The Fatal Wedding 17. The County Chairman 19. The New Beauty Doctor 21. Girls Will Be Girls 23. Convict's Daughter 24. Paul Jones Opera co. 27. Florence Davis 30. Robin Hood April 2.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): David Porter in A Message from Mars 2; excellent, to fair business. Vogel's Minstrels 5; large and delighted audience.——LYRIC (M. F. Coons, mgr.): Deserted at the Altar 28 pleased good business. Conroy and Mack in The Rogers in Society 3; two fair houses. Hadley's moving pictures 17.——ITEM: Owing to the inability of the management to secure enough first-class attractions the Broad Street will be closed during Lent.

BEAVER FALLS.—LYCEUM (Sam Hannauer, mgr.): Under Southern Skies Feb. 23; co. and business good. Two Little Waifs 24; co. and business fair. Rosabelle Leslie 26-3 in Not Guilty. Great White Diamond, Scout's Revenge, A Mill Girl's Honor, and City of New York; co. excellent, to an extra large business. The Fraternal Order of Eagles' Milwaukee Club Minstrels 7, 8. Joshua Simpkins 10. In a Woman's Power 12. Sweet Clover 14. Empire Stock co. 19-24.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Porter J. White in The Fool's Revenge 1 was excellent; deserved better house. Grove's moving pictures 3 were very good. Parisian Burlesquers 5 and The Heart of Ireland 6 both failed to appear. The Elwood co. 10. Kersands' Minstrels 16.——ITEM: Winifred Burke, of The Fool's Revenge co., was compelled to close on account of sickness in her family; her place was taken by Mae Abbott.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geokinger, mgr.): The Real Widow Brown 1 pleased fair house. Peck's Bad Boy 3 pleased good house. Chauncey-Keiffer co. opened 5-8 with Ward of France. Other plays: Hand of Man, Du Barry, and Miss Nobody; co. and attendance fair. Under Southern Skies 12. A Bunch of Keys 13. The Fortune Teller 14. Uncle Josh Spruceby 19.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Little Lord Fauntleroy Feb. 27 pleased good business. The Two Sisters 28; fair co. and business. Mrs. Leffingwell's Boots 1; good, to fair business. Happy Hooligan 6 pleased fair business. The Tenderfoot 7; good co. and business. A Bell Boy 9. Simple Simon Simple 12. Irish Pawnbrokers 14. For Her Baby's Sake 15. Henrietta Crosman 16. The Mummy and the Humming Bird 17. Bennett-Moulton co. 19-24.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): Little Lord Fauntleroy 1; fair house; good co. Parisian Gayety Girls 2; top-heavy house; poor co. The Tenderfoot 6 pleased a full house; excellent co.; frequent encores. Deserted at the Altar 8. The Manhattan moving picture co. 10. As Told in the Hills 12. The Mummy and the Humming Bird 13. Simple Simon Simple 14.

CONNELLSVILLE.—COLONIAL (Colonial Theatre Co., lessees and mgrs.): The Tenderfoot 1; fine, to good business. Under Southern Skies 2 pleased fair house. Simple Simon Simple 6; good business and performance. Hooligan's Trip Around the World 9. Ernest Hogan in Rufus Rastus 13. Henrietta Crosman 14. The New Beauty Doctor 20. Girls Will Be Girls 22. The Little Duchess 23.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Kelcey and Shannon Feb. 29 drew small and enthusiastic audience; strong co., and scored a hit in The Lightning Conductor. Irish Pawnbrokers 1 pleased fair business. Neighborly Neighbors 2; fair co. and business. Joshua Simpkins 3; good co. to large business. Van Dyke and Eaton co. 4-9. Sign of the Cross 12.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Porter J. White in A Fool's Revenge 2 pleased good business. Parisian Gaiety Girls 3 failed to appear. Atlantic City Elks' Minstrel Show 7 pleased full house. Simple Simon Simple 9. Heart of Ireland 10. Billy Kersands' Georgia Minstrels 14. The Mummy and the Humming Bird 15. For Her Baby's Sake 17.

MAHANOY CITY.—KAIERS' GRAND (J. J. Quirk, res. mgr.): From Rags to Riches 2; satisfaction, to good houses. As Told in the Hills pleased fair house. Paula Edwardes in Princess Beggar 9. Matchmaker 10. The Bowery Newsgirl 12. Porter J. White in A Fool's Revenge 14. St. Canicus' Minstrels (local) 17. Simple Simon Simple (return) 21. Our Goblins 24.

GREENVILLE.—LAND OPERA HOUSE (M. Henlem, mgr.): Peck's Bad Boy 2; satisfactory business and co. Dorothy Lewis Stock co. 5-7 presented Hearts of the Blue Ridge, A Woman's Victory, and A Curse of Gold to excellent business; co. good. The Train Robbers 12. The Arrival of Kitty 14, 15. Paul Jones Opera co. 17. The Beauty Doctor 28. Human Hearts 30.

READING.—GRAND (Nathan Appell, mgr.): A Wife's Secret pleased large houses 1-3. The Irish Pawnbrokers 5-7; good houses and performance.——ACADEMY (John D. Mishler, mgr.): The Senator's Wife 2. The Fool's Revenge 3. Mrs. Leffingwell's Boots 5. A Bell Boy 8.——ITEM: Manager M. Reis, of New York city, has secured the lease for the Academy for five years, commencing May 1, 1907.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Aristocratic Tramp Feb. 28; good house. Parisian Gaiety Girls 1; packed house. Hooligan's Trip Around the World 3; packed house. Elwood 5; good house. Burger's Fourth Infantry Band 6; packed house. The Two Sisters 8. The Bell Boy 10. Moving pictures 12.

TARENTUM.—TAREGO OPERA HOUSE (T. N. Gumnert, mgr.): The Real Widow Brown Feb. 27 pleased good house. Haverly's Minstrels 3 gave satisfaction to good business. Rosabelle Leslie opened a week's engagement 5 in Not Guilty to large audience; co. good. Girls Will Be Girls 13. The Choir Singer 17. Josiah Perkins 20. Human Hearts 27.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Vogel's Minstrels Feb. 28 pleased a large audience. Porter J. White in A Fool's Revenge 6. Viola Allen in The Toast of the Town 10. The Matchmaker 15. Hadley's moving pictures 19. Simple Simon Simple 21. Under Southern Skies 28.

SHENANDOAH.—O'HARA THEATRE (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Deserted at the Altar 1 to fair business. Vaudeville 2-5 to large house. Hariden Brothers, musical artists, making a hit. The County Chairman 6 delighted a large audience. Vaudeville 7, 8. The Irish Pawnbrokers 9. Foxy Tramp 10.

BRADFORD.—THEATRE (Jay North, mgr.): My Wife's Family 3 fairly pleased two medium houses. The Darling of the Gods 6 delighted good house. Henry Dixey 7. Rudolph and Adolph 9. Mrs. Temple's Telegram 10. Fantana 15. Before and After 19. The Real Widow Brown 20. Under Southern Skies 21.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Carroll Stock co. Feb. 26-3; fine co. and big business. Plays: Rip Van Winkle, Brother Against Brother, One Night in June, Van the Virginian, Peck's Bad Boy 7; fair, to good house. Under Southern Skies 9. Big Hearted Jim 10. In a Woman's Power 13. Choir Singer 15. Uncle Josh Perkins 17.

LANSFORD.—OPERA HOUSE (P. F. Sharp, mgr.): The Bell Boy Feb. 24; good, to fine business. Deserted at the Altar 27; good business. Kersands' Minstrels 6 to S. R. O. As Told in the Hills 8. Haverly's Minstrels 29. Under Southern Skies April 3. Babes in Toyland 18.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): A Foxy Tramp 1; fair business. Bucknell Minstrels 5 (local); capacity. Porter J. White in A Fool's Revenge 9. Paula Edwardes Opera co. in Princess Beggar 10. Hardy's moving pictures 15. Little Duchess 31.

DU BOIS.—AVENUE (A. P. Way, mgr.): The Isle of Bong Bong 1; good satisfaction to packed house. Darling of the Gods 7. The Heart of Chicago 10. Mrs. Temple's Telegram 13. Haverly's Minstrels 15. The Real Widow Brown 17. Neighborly Neighbors 19. Under Southern Skies 21.

ROCHESTER.—GRAND (George Challis, lessee and mgr.): Peck's Bad Boy 1; large and pleased audience. Haverly's Minstrels 2; good performance and business. The Real Widow Brown 3; packed house; good performance. Human Hearts 9. Joshua Simpkins 10.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): My Wife's Family pleased fair house 6. Local minstrels to large business 7. The Arrival of Kitty 8; good performance and business. Girls Will Be Girls 10. Mrs. Temple's Telegram 12. The Virginian 13. Fantana 16.

BROWNSVILLE.—OPERA HOUSE (Elson Hommel, mgr.): Hoity Toity 2; fair; turned people away at advanced prices; over $600 house. In a Woman's Power 7; excellent, to good house. Home talent 10. Uncle Josh Perkins 12. A Bunch of Keys 16. Metropolitan Burlesque co. 24.

SOMERSET.—OPERA HOUSE (W. H. Kautner, mgr.): Knox's moving pictures Feb. 26; fair, to good business. Under Southern Skies 1; good, to full house. The Real Widow Brown 9. Haverly's Minstrels 14. Y. M. C. A. 17.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): Woman Against Woman Feb. 28 canceled. Fitzsimmons-O'Brien fight pictures 2 canceled. Carroll Comedy co. 12. Under Southern Skies 15. Wizard of Oz 27.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Cook-Church co. Feb. 26-3; good business. Haverly's Minstrels 6; good performance; fair house. Peggy from Paris 7. The Darling of the Gods 8. Big Hearted Jim 9. Under Southern Skies 10.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Little Lord Fauntleroy 1 pleased fair sized audience. Billy Kersands' Minstrels 3; good business. Deserted at the Altar 9. The Bowery Newsgirl 10. Side Tracked 12.

HAZLETON.—GRAND (Henry Walser, mgr.): The American vitagraph pictures drew two good houses 3 (return); Robert Craig scored hit. Maclyn Arbuckle in The County Chairman 7; capacity; pleased. Paula Edwardes in The Princess Beggar 8.

PUNXSUTAWNEY.—JEFFERSON (Dr. C. S. Aldrich, lessee; J. E. McGinnis, mgr.): Burke-McCann Stock co. Feb. 19-24 pleased good houses. New York Amusement co. 2, 3; poor houses and attraction. Haverly's Minstrels 7.

ASHLAND.—GRAND (H. Lanchfeld, mgr.): Billy Kersands' Minstrels 1 pleased a large audience. Vaudeville 2; satisfactory. As Told in the Hills 5; fair performance and business. Edison's pictures 10, 11. A Foxy Tramp 12.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): The Heart of Chicago 2, 3; fair business; pleased. Viola Allen 9. Porter J. White 10. The Darling of the Gods 13. Simple Simon Simple 15.——ITEM: Viola Allen's advance sale very large.

BROWNSVILLE.—THREE TOWNS THEATRE (Elson Hommel, mgr.): Hoity Toity 2; fair; turned people away at advanced prices. In a Woman's Power 7. Uncle Josh Perkins 12. A Bunch of Keys 16.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, bus.-mgr.): The Lightning Conductor 3; splendid. Julia West in Peggy from Paris 6 pleased a good house. Girls Will Be Girls 8. Haverly's Minstrels 10. Cook-Church co. 12-17.

KANE.—TEMPLE (H. W. Sweely, mgr.): My Wife's Family 1 to good business. The Village Fool 3 pleased. The Darling of the Gods 12. Neighborly Neighbors 13. Under Southern Skies 22. The Bowery Newsgirl 24 canceled.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): In a Woman's Power 3; good play; well produced; deserved better business. A Bunch of Keys 17. Human Hearts 21. Hatfield's Minstrels 28.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): The Black Crook 1; good co. and business. Sherlock Holmes 2 pleased small house. The Arrival of Kitty 7. My Wife's Family 8.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Railroad Jack 1; large business. Two Sisters 9. Dr. Ed B. MacDowell 13. Vogel's Minstrels 20. A Foxy Tramp 29.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Roanoke (local) Feb. 20, 21. W. T. Hobson, director.

WAYNESBURG.—OPERA HOUSE (J. W. Munsell, mgr.): Neighborly Neighbors 1 pleased a good house. Joshua Simpkins 5; fair co. and house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): The Marriage of Kitty Feb. 28; excellent; small but well pleased audience.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Deserted at the Altar 3; good, to poor house. Foxy Tramp 8. Irish Pawnbrokers 10.

ST. MARYS.—TEMPLE (John S. Spear, mgr.): Philadelphia Stock co. 5-10 canceled. Neighborly Neighbors 16.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in Woman Against Woman week of 5 to good business; Irene Timmons gave an excellent portrayal of Bessie Barton; Jane Rivers was clever as Rachael Westwood; Elizabeth Hunt as Miriam and Deborah Barton were praiseworthy; Harry Burkhart scored as John Tressidor; Robert C. Turner made a hit as Phil Tressidor; J. Hammond Dailey and John W. Heffern were convincing; the rest of the co. appeared to advantage. Week of 12, Resurrection.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The White Mahatma (J. Randall Brown) in mental telepathy 2, 3. Irene Myers co. 5-10 opened in A Midnight Marriage to full house; continued in One Night in June, Little Church Around the Corner, Lighthouse by the Sea, Night Before Christmas, Driven from Home, and Why Girls Go Wrong, to fair business and satisfaction. Rae Stock co. 12-17 (except 13). Robert Edeson in Strongheart 13.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Duke of Killicrankie 2; good, to light business. Stetson's U. T. C. co. 20.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): The Duke of Killicrankie 5; small house. Vaudeville co. 8-10. Flynn Stock co. 12.

SOUTH CAROLINA.

SPARTANBURG. — GREENEWALD'S (I. H. Greenewald, mgr.): Lyman Twins 1 to S. R. O.; pleased. Crescent Comedy co. (return) opened for week 5 in The Slums of 'Frisco to packed house; good performance. Si Plunkard 9. Buster Brown 12. Mantelli Opera co. 13.——ITEM: George Hasty, on trial at Gaffney, S. C., for the killing of Milan Bennett and Abbot Davison, members of the Nothing but Money co., has been found guilty of murder, with a recommendation to the mercy of the court, which means that he will serve a life sentence in the State prison.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Murray Comedy co. closed a successful week 3. J. C. Lewis in Si Plunkard 6; light business. Mrs. Wiggs 9. McIntyre and Heath 10. Shepard's moving pictures 12. Marie Cahill 13. Mantelli Grand Opera co. 16, 17.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Crescent Stock co. week Feb. 26 (except 2) to pleased audiences. Plays: Nick Carter, Voice of the Tempter, Slums of 'Frisco, and The Switchman's Daughter. Lyman Twins 2; well pleased audience. Barlow and Wilson's Minstrels 9. Buster Brown 10.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): The Little Duchess 1; first-class performance to large and highly pleased audience. Buster Brown 8. Mrs. Wiggs 12.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): Davis-Goodwin Stock co. week 5 in A Daughter of Satan; excellent, to a well filled house. In Convict's Stripes 6; full house; pleased.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Buster Brown Feb. 28; excellent, to fair business. Miss Bob White 2 delighted small house. An Aristocratic Tramp 17. The Isle of Spice 19.

TENNESSEE.

NASHVILLE.—AUDITORIUM (Mrs. T. J. Boyle, mgr.): Bernhardt in Camille 8.——THE VENDOME (W. A. Sheetz, mgr.): The Heir to the Hoorah 1 pleased large house. Chauncey Olcott in Edmund Burke 2, 3, pleased well filled houses. Mildred Holland in The Lily and the Prince 5, 6; fair houses. The Wizard of Oz 7, 8. Lew Dockstader 10. Eva Tanguay in The Sambo Girl 13.——BIJOU (J. W. Lyerly, mgr.): Fantasma Feb. 26-3; good business. The Rays in Down the Pike 5-10, pleasing large audiences. Barney Gilmore in A Rocky Road to Dublin 12-17.——GRAND (E. A. Mcardle, mgr.): Casino Girls 26-2 to good business. Gay Masqueraders 5-9; fair houses. Rice and Barton Gaiety co. 12-16.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): The Heir to the Hoorah Feb. 28 delighted two very good houses. James O'Neill in Monte Cristo 3; good houses; very good performance. My Dixie Girl 6 canceled. Sothern and Marlowe 7. Running for Office 8. Two Merry Tramps 10. Lew Dockstader 12. Si Plunkard 13. Wizard of Oz 14. Buster Brown 15. Harry Beresford 19.——Bernhardt will appear here 16 at the Auditorium, under the direction of the Chattanooga Amusement Association.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): Chauncey Olcott Feb. 28, 1, delighted good audiences. The Heir to the Hoorah 2, 3; fair business. The Wizard of Oz drew well 5, 6. Robin Hood 7, 8. Eva Tanguay 9, 10.——BIJOU (Benjamin M. Stainback, mgr.): Carrie Lamont, a great Memphis favorite, drew good houses week 5-10 in Fighting Fate. Me, Him and I 12-17.——GRAND (A. B. Morrison, mgr.): Sarah Bernhardt 7.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): The Osman Stock co. closed a five-nights' engagement 3, after light business. James O'Neill 2; good business. Marlowe and Sothern 6. Running for Office 7. Lew Dockstader's Minstrels 9. Si Plunkard 12.

M'MINNVILLE.—HOUCHIN OPERA HOUSE (Billoat Brown; mgr.): Wood and Ward in Two Merry Tramps 5; fair co. and house.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Corinne Runkel Stock co. 5-10.

TEXAS.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): Wills Musical Comedy co. Feb. 25-3; fair co. and business. Harry Beresford in The Woman Hater 4; very satisfactory; good business. Plays: Yankee Consul 7. Maid and the Mummy 8. Modjeska 9. American Tramp 10. Girl from Mars 11, 12. The Old Homestead 14. Kubelik 15. Heir to the Hoorah 16. James O'Neill in Monte Cristo 23, 24. What Women Will Do 25. Buster Brown 26, 27. Ellery's Band 28-31.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Florence Davis in The Player Maid Feb. 26; a finished production; fair business. Street Singer 27 failed to appear. Robin Hood Opera co. 1 delighted a good house. Buster Brown (return) 2 pleased a crowded house. My Friend from Arkansas 5. Guy Bates Post in The Heir to the Hoorah 7. Old Homestead 8. What Women Will Do 10. Eugene V. Debbs 16. Girl from Mars 26. Shadows of Sin 27.

DALLAS.—OPERA HOUSE (George Anny, mgr.): Harry Beresford in The Woman Hater Feb. 26; fair business; deserved better. Creston Clarke in Monsieur Beaucaire 28, 1; well filled houses. The Yankee Consul 2, 3; first time here; pleased large audiences. Modjeska in Mary Stuart 5. The Old Homestead 10.——ITEM: R. E. Ricksen, representing the Interstate Amusement Co., known as the Majestic circuit, has submitted a proposition to the Park Board concerning the erection of a Summer theatre at the Fair Grounds.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Harry Beresford, with a strong support, presented The Woman Hater Feb. 27, pleasing two good houses. The Yankee Consul, with Harry Short, Vera Michelena, and Mae Botti in the leading roles, 1 pleased two full houses. Creston Clarke in Monsieur Beaucaire 2; two well filled houses; performance very good.

MARLIN.—ARLINGTON OPERA HOUSE (J. G. Oltrof, mgr.): Creston Clarke Feb. 26 in Monsieur Beaucaire; excellent, to good and well pleased house. Harry Beresford 1 in The Woman Hater; well rendered to good house. Brown's in Town 3. Peerless Minstrels 6. Shadows of Sin 9. The Maid and the Mummy 12.

WACO.—THE AUDITORIUM (Jake Gardnhir, mgr.): Harry Beresford in The Woman Hater 2 pleased a large house. The Yankee Consul 5. Modjeska 7. Shadows of Sin 8. The Girl from Mars 9. The Maid and the Mummy 10. The Old Homestead 12. The Heir to the Hoorah 13. American Tramp 15.

GALVESTON.—GRAND (Dave Weis, mgr.): Tim Murphy in A Texas Steer Feb. 27 pleased large audience. Brown's in Town 4 (return); satisfactory business. The Maid and the Mummy 6. Harry Beresford 7. The Yankee Consul 9. The Heir to the Hoorah 10, 11.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Lyceum Stock co. Feb. 26-3; fair business. Plays: A True Kentuckian, Bob, Idaho, Uncle Nathan, An Indiana Romance, My Lady Nell, and Down on the Farm. Buster Brown 6. Wills Comedy co. 8-10.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, lessee and mgr.): John Griffith in Richard III Feb. 26; good, to light business. Creston Clarke in Monsieur Beaucaire 3 delighted fine house. Beatrice of Old Virginia 5. Honolulu Minstrels 9.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): Harry Beresford in The Woman Hater 3 pleased good business. Shadows of Sin 6. American Tramp 13. Spooner Dramatic co. 19-24.

TYLER.—GRAND (A. Hicks, mgr.): The Yankee Consul Feb. 26; good co.; pleased wel filled house. Robin Hood 28. Buster Brown 3; excellent, to full house.

BONHAM.—STEGER OPERA HOUSE (J. W. Farrier, mgr.): Harry Beresford Feb. 23 pleased large audience. Elks' Minstrels (local); fine performance to crowded house.

PARIS.—PETERSON (R. P. Meehan, mgr.): Yankee Consul Feb. 27 pleased large audience. Elks' Minstrels 5. Old Homestead 8.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Tim Murphy in A Texas Steer Feb. 26 failed to satisfy large crowd.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): The Yankee Consul Feb. 28 pleased S. R. O.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Ruble Theatre co. 1-3, presenting Fanchon the Cricket, The Heart of New York, and Sweetest Girl in Dixie, pleased light business. A Soldier of the Empire 7. Kempton Stock co. 12-14. Moonshiner's Daughter 28. Laura Frankenfield 29, 30.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Marks Brothers Dramatic co. 5-10 opened to S. R. O.; packed houses entire week; excellent co. and specialties. Plays: At the Point of the Sword, For His Sake, Little Starlight, The Bowery Girl, The Banker's Wife, The Girl from 'Frisco, The Black Flag, The Boy Detective. Eben Holden 12. Howe's moving pictures 13.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John R. Hoban, res. mgr.): Colonial Stock co. 5-10 opened to good business in A Celebrated Case. Howe's moving pictures 12.

BURLINGTON.—STRONG (Whalen Brothers, owners; Clyde Hilton, treas.): William Collier in On the Quiet 9. The Marriage of Kitty 10. Little Johnny Jones 12. Colonial Stock co. 13-17.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Eben Holden 10. Bennett-Moulton Repertoire co. week 12.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Under Southern Skies Feb. 22; fair audience; good performance. Eleanor Robson in Merely Mary Ann 24, 25; excellent co. to good business. My Dixie Girl, with Sadie Calhoun, 27, 28; fair, to poor audiences. Lew Dockstader's Minstrels 3. Adelaide Thurston in The Triumph of Betty 5. Marie Cahill in Molly Moonshine 7. The Prince of Pilsen 8.——THE GRANBY (L. Joe Le Faucher, mgr.): Running for Office 26-3; S. R. O.; Bobby Harrington made a hit. Lottie Williams in My Tom Boy Girl 5-10.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Lew Dockstader's Minstrels 3; fair performance to a good sized audience. Adelaide Thurston in The Triumph of Betty 5; excellent, to good business; Miss Thurston won many friends. Marie Cahill in Molly Moonshine 7; packed house; big business. The Prince of Pilsen 8. Wilton Lackaye in The Pit and Trilby 9. The Little Duchess 10. Madame Mantelli 12. The Ham Tree 13.——THE GRANBY (L. Joe Le Faucher, mgr.): Lottie Williams in My Tom Boy Girl 5-10; good co.; big business. Busy Izzy 12-17.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Lew Dockstader 5 pleased big business. Prince of Pilsen 6; splendid, to packed house. Adelaide Thurston in The Triumph of Betty 7. Marie Cahill in Molly Moonshine 8. Madame Mantelli Opera co. in Il Trovatore 9. Wilton Lackaye in The Pit 10. McIntyre and Heath in The Ham Tree 12.——BIJOU (Charles I. McKee, mgr.): Daniel Ryan in repertoire 5-10, pleasing nice business. Mary Marble in Nancy Brown 12-17.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): My Dixie Girl Feb. 28; poor performance and business. Dockstader's Minstrels 2; excellent performance; S. R. O. Adelaide Thurston 3 pleased fair business. Prince of Pilsen 7; good performance; S. R. O. Little Duchess 12. Dora Thorne 14. Mildred Holland 16.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): My Dixie Girl 5 canceled. Running for Office 6 (matinee); fair performance and business. Dora Thorne 7; performance and business fair. Eagles' Vaudeville 8 (local). Adelaide Thurston 9. Romeo and Juliet 10.

WINCHESTER.—AUDITORIUM (F. H. Hahle, mgr.): Missouri Girl 2 pleased packed house. In Louisiana 8. A Convict's Daughter 15.——ITEM: The Missouri Girl was the initial performance under Mr. Hahle's management, and, judging from the comment, he will make a great success.

LYNCHBURG.—ACADEMY (Corbin Shields, mgr.): Payton Sisters Stock co. Feb. 26-3; co. and business good. Running for Office 5. Lew Dockstader's Minstrels 6. Wilton Lackaye in The Pit 7. Adelaide Thurston 8. Marie Cahill 9. Dora Thorne 10.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): My Dixie Girl 1 failed to appear. Adelaide Thurston in The Triumph of Betty 6; fair house; delighted. Dora Thorne 12. Mildred Holland 19.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Nance O'Neil Feb. 24, 25 in The Fires of St. John and Magda; two good performances. Ingomar 26, with Charles B. Hanford in title-role; very successful. Pauline Hall Opera co. 28, 1 in Dorcas; clever; attendance light. Woodland (Henry Savage co.) 2, 3 to large attendance; beautiful costumes and scenery; co. good.——STAR (Dean B. Worley, mgr.): Stock co. week 26-3.——SAVOY: Stock co.; tone of house somewhat improved recently.——GRAND (Dean B. Worley, mgr.): Vaudeville; large attendance; house and plays always clean; admission raised slightly, now 15, 25 and 35.

SPOKANE.—THEATRE (Joseph Petrick, mgr.): Pauline Hall Feb. 25; fair co.; light business. Avenue Girls 27; good performance of its kind. Nance O'Neil 28, 1; good co.; large business. Little Johnny Jones 2, 3; beautiful scenery; well attended.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 26-3, presenting Flag of Truce; fair performance; crowded houses.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): Jessie Lovinia Potter, elocutionist, Feb. 27 to fair business. Yon Yonson 1 to big business; pleased. Maximillan Dick, violinist, 7. West's Minstrels 9. Charley's Aunt 15 (local). Way Down East 17. Alberta Gallatin 21.——ITEM: An electric sign has been placed on the Ridgeway.

BELLINGHAM.—BECK'S (A. C. Senker, mgr.): Henry W. Savage's English Grand Opera co. Feb. 19; S. R. O.; receipts $3,209; every one pleased. Charles B. Hanford in Taming of the Shrew 22; good business and performance. Woodland 1; big business; pleased.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Dark.——CENTRAL (Harry R. Willis, mgr.): Broadway Gaiety Girls Feb. 27-3 opened to S. R. O.——PARLOR THEATRE: Vaudeville.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): The Hoyt Comedy co. closed very successful week 3; one of the best here this season. Elks' Minstrels (local) 5. Dora Thorne 6. Howe's moving pictures 7. The Clay Baker 9. Mildred Holland 12. The Isle of Spice 15. His Highness the Boy 17. A Texas Sweetheart 20. Florence Davis in The Player Maid 21. Robin Hood, matinee and night, 24. Babes in Toyland 28. Tim Murphy 31.——ITEM: Hoyt Comedy co., which closed a week's engagement here, is said to have attempted to pirate The Squaw Man under the title of Told in the Hills. This was billed for their opening play here, but it was not put on. The Frohmans got wind of it and instituted legal proceedings, preventing the production here and anywhere else in the future.

PARKERSBURG.—CAMDEN (L. M. Lachs, mgr.): Kelcey and Shannon in The Lightning Conductor 1; fine, to fair house. Wilton Lackaye in The Pit 5; excellent co.; good business. Howe's moving pictures 6; small house. A Message from Mars 7. Hoity Toity 8. Wizard of Oz 13.——AUDITORIUM (W. E. Kemery, mgr.): Chauncey-Keifer, co. 26-3; fair co.; poor business. Himmelein's Stock co. 5-10. Guy Stock co. 12-17 (except 16). Mrs. Fiske in Leah Kleschna 16.

WHEELING.—COURT (E. B. Fransheim, mgr.): Howe's pictures 2, 3 drew the usual good business. Hoity Toity 5; very good business and pleased. Sign of the Cross 7. Girls Will Be Girls 17. Prince of India 24.——GRAND (Charles A. Feinler, mgr.): Human Hearts 1-3; S. R. O. On the Bridge at Midnight 5-7; good business. The Beauty Doctor 8-10 (return). Sweet Clover 12-14. In Gay New York 15-17.——BIJOU (H. W. Rogers, mgr.): Vaudeville; S. R. O. every performance.

CLARKSBURG.—GRAND (Robinson and Feinler, mgrs.): Human Hearts Feb. 27; fair performance and house. Howe's moving pictures 1; fair business. Simple Simon Simple 5 pleased S. R. O. Message from Mars 6. Hoity Toity 7. Imperial Stock co.

Miltimore in Rip Van Winkle Feb. 22 pleased a good house. The Swiss Entertainers 12-14.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): House dark week of Feb. 19. Sweet Kitty Bellairs 7. Buster Brown 8.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): The Pink Hussars 8, matinee and evening, to good houses.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Prince Otto 8.

CANADA.

ST. THOMAS, ONT.—NEW GRAND (D. McIntyre, mgr.): In New York Town 1 to good sized audience; play appealed to the gallery principally; chorus work good; Clara and Jennie Austin and Vinnie Henshaw scored hits. Sign of the Cross 2 to fair business; well staged and satisfactory performance. Over Niagara Falls 6. Al. H. Wilson in The German Gypsy 9.—BENNETT'S (Marcus and Bannigan and mgrs.): Opened under the above management with vaudeville 26 to full house; satisfactory bill including Sears, the illusionist; Massey and Kilmer, Gladden, E. James, and Richard Hamlin. Adell and Adelaide in Skatorial Rollerism made a hit.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Hills Stock is closing week 5-10 in Jane and Sherlock Holmes; business good. T. V. Stock's vaudeville and motion pictures 12.—YORK (R. J. Armstrong, mgr.): Wrestling bout. Hardy vs. Gyot, 6. Jules Murry's The Marriage of Kitty, with Alice Johnson.—ITEMS: Barnum and Bailey are negotiating with the I. C. R. for transportation of their seventy-seven cars through the Maritime Provinces this Summer.—W. S. Harkins was in town 3. He sails from Boston 15 with his stock co. for the British West Indies.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Charles Grapewin in It's Up to You, John Henry, 1; fair performance and business. The Sign of the Cross 2; good performance to average attendance. Over Niagara Falls 3; two performances by a fair co. to good gallery business. Little Johnny Jones 5 pleased a good house. Bostonia Sextette, under local auspices, 6; fine performance to light attendance. Al. H. Wilson in The German Gypsy 8. Shadows of a Great City 9. Digby Bell in The Education of Mr. Pipp 10. Sophie Brandt in A Madcap Princess 14.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): The Summer's Stock co. Feb. 26-3 pleased good business. Plays: The Fugitives, The Little Minister, Why Women Divorce, Leah, the Forsaken, The Spendthrift, Rip Van Winkle, and Master and Man. Pretty Peggy, with Jane Corcoran and a good co., 5 to good business. Over Niagara Falls 7. Al. H. Wilson 10. Her Only Sin 12. Madcap Princess 16. Ruthven McDonald Concert 19. Under Southern Skies 22.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Girl of the Streets 1; good co. and performance; pleased good business. Charles Grapewin in It's Up to You, John Henry, 3; delighted big business; good co. Al. H. Wilson in The German Gypsy 6 pleased good business. Jane Corcoran in Pretty Peggy 9. Shadows of a Great City 10. Sophie Brandt Opera co. in The Madcap Princess 12. Under Southern Skies 15.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Fays week Feb. 26 to very good business. Digby Bell in The Education of Mr. Pipp 5, 6; large audiences. Little Johnny Jones 9, 10. Lillian Blauvelt in The Rose of the Alhambra 12, 13. Grand Symphony Concert 15.—GRAND (R. J. Birdwhistle, mgr.): Marks Brothers' Dramatic co. week 12.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): The Sign of the Cross Feb. 27; good, to fair audience. Digby Bell in The Education of Mr. Pipp 7 to large and fashionable audience. Little Johnny Jones 8. Summer's Stock co. 12-17. Irish concerts by local talent 19, 20. Fabio Romani 22.

WINNIPEG, MAN.—THEATRE (C. C. Lindsay, mgr.): Rob Roy (local) Feb. 26-28; fair, to good houses. Local 1-3. Henry W. Savage's English Grand Opera co. 5-7. Local 8. Local 9. Nance O'Neil 12-14. Woodland 15-17.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Over Niagara Falls 2; fair co. and attendance. Pretty Peggy 6; good house; pleased.

BARRIE, ONT.—GRAND (John Powell, mgr.): De Witt Miller (Lecture Course) 19 failed to appear. I. O. F. Concert 26 (local): S. R. O.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): The Parting of the Ways, Neil Twomley's co., 2; poor house.

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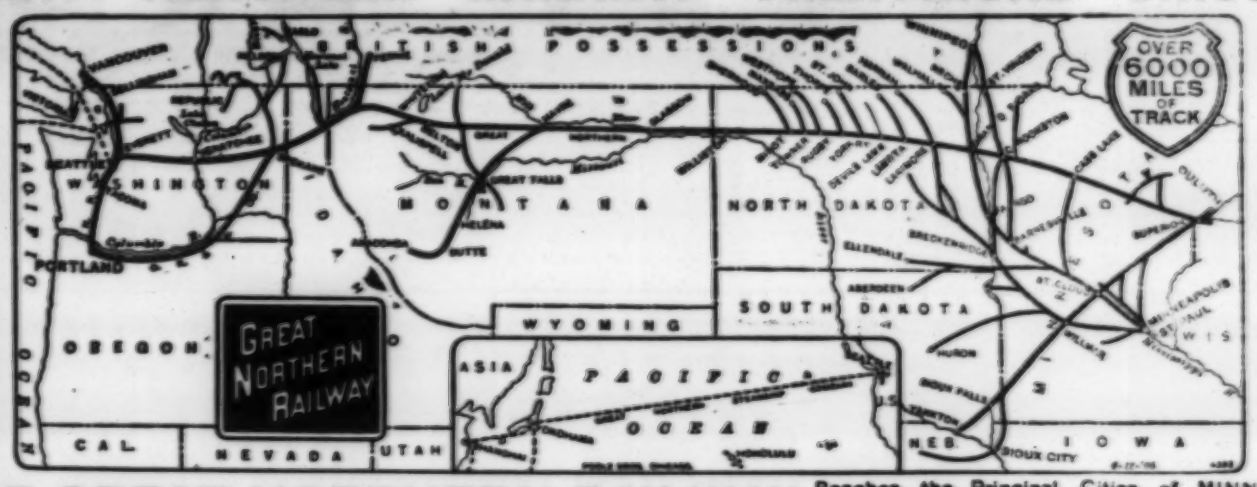

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THE PRESS

Very few actresses have impressed their audiences as much as did Violet Barney yesterday, at both matinee and night performances of On the Frontier, at the Lyric Theatre, which played to crowded houses. Many expected to see a chew up of lines, an impulsive, restless character, and in fact, a fire-eater in the interpretation of the character of Blue Flower, the princess of the Indian tribe, who repeatedly saves the whites from fearful massacres by timely warnings. What a disappointment, an agreeable disappointment, was there when Miss Barney's soft, sweet voice was heard, treating the lines with gentleness. In portraying the character of Blue Flower, Miss Barney was conservative, rather than indiscreet, she was self-possessed, rather than impulsive, her voice was gentle and forbearing, rather than harsh and contaminating, and thus, differing perhaps from others who are wont to make bold such a character of Blue Flower, Miss Barney fathomed the true character of Blue Flower as the author intended. Miss Barney besides being an actress of much ability is very pretty, and has a graceful stage appearance. Miss Barney will doubtless prove a great favorite at the Lyric.—NEW ORLEANS, LA., "ITEM," MARCH 5, 1906.

On the Frontier, a Western melodrama, is the play in which Violet Barney made her debut to the patrons of the Lyric Theatre yesterday. Miss Barney takes the place of Miss ——, and in her selection Manager Baldwin has displayed good managerial ability. Miss Barney was cast as Blue Flower, princess of the Hassawha tribe of Indians, and while the part gives opportunity for effective work, it is not sufficiently strong to fully display the excellent talent possessed by the new leading woman. However, Miss Barney took advantage of every opportunity offered, and from the very beginning it was evident that the charming young woman would make good with the admirers of the Baldwin-Melville Stock company.—THE "DAILY STATES," MARCH 5, 1906.

What they were particularly interested in, though, was the advent of the new leading woman, Violet Barney. In the pose of Blue Flower, princess of an Indian tribe, Miss Barney has not the latitude to disclose what she is capable of, but she indicated that she was soft-toned of speech, has a fine stage presence, but seemingly repressive of the emotional situations. She had a few scenes in which there was a call for fire, yet carried after a subdued fashion, which Miss —— would have gone at furiously, yet her method seemed to please her audience.—NEW ORLEANS "PICAYUNE," MARCH 5, 1906.

The new leading lady, Violet Barney made her first appearance and captivated the audience from the start. The role of Blue Flower seemed to suit her well, but she is capable of greater things and better things; she never loses herself and has wonderful control of her voice; her intensity never tires and she is entirely void of ranting. The loss of Miss —— has brought to the Lyric a pretty and talented actress who will soon work her way into the hearts of the public.—NEW ORLEANS, LA., "NEWS," MARCH 5, 1906.

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